DANCE MAGAZINE

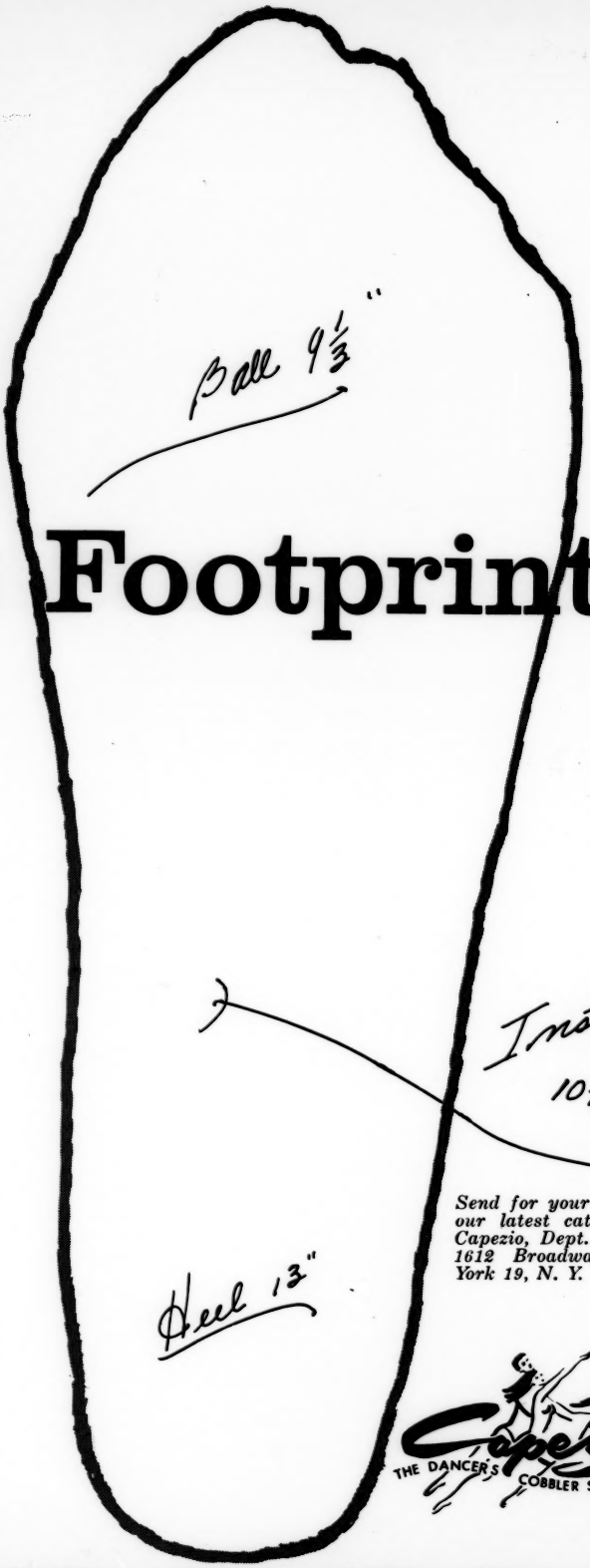
MAY 1959 60 CENTS

Summer Calendar of Events Here and Abroad

The Dance Man Behind the Dinah Shore Show

University of New Hampshire

Famous Footprints



This is the footprint of Erik Bruhn, well known as premier danseur of American Ballet Theatre, who has returned to the Royal Danish Ballet, his Alma Mater. This gifted dancer was trained in the famous Bournonville style at the Danish Royal Ballet School and then taken into the company as solodancer. Later he joined England's Metropolitan Ballet as soloist and in 1949 came to America as guest artist with Ballet Theatre. Since then he has shuttled back and forth between the two companies, during one of which trips he partnered Jeanmaire in the movie "Hans Christian Andersen." In 1955, in a move that might have jeopardized his position forever, he resigned from the Danish company to become a permanent member of The Ballet Theatre. Fortunately (for him, but to our loss) he now has a three-year contract as premier danseur and choreographer of the Royal Danish Ballet.

Capezio has been making shoes for Erik Bruhn since his first visit to our shores. We shall continue to fashion his shoes from this footprint . . . as we do from the hundreds of such prints in our famous collection. If you're a dancer, too, dance happy in the thought that we give the same loving care to *your* dance shoes and accessories -- and take the same pride in their craftsmanship.

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PRESSTIME NEWS

NUMBER ONE TOPIC: THE BOLSHOI

The most eagerly awaited curtain time in American theatrical history was 7:30 PM on April 16 at the Metropolitan Opera House—zero hour for this premiere of the legendary **Bolshoi Ballet** from Moscow. Ticket sellers declared they had never seen anything like the hysterical scramble for tickets, not only for the opening ($50 top), but for the entire 3½ week Met engagement and for 5 added perfs. at Madison Square Garden (May 12, 13, 15, 16). Outside the Opera the line of eager balletomanes who wanted to buy opening night standing room began to form 39 hours ahead of time.

The premiere ("Romeo and Juliet," starring **Galina Ulanova**) was gala indeed, and the fashionable audience proved the delight of even the most blase name-droppers. (What other opening could boast both Dietrich AND Garbo?) At the end of the perf. the stage was filled with floral tributes, and the audience vociferously expressed their welcome to the Soviet visitors with 18 minutes of curtain calls. After the show, at the St. Regis Roof, impresario **Sol Hurok** gave caviar, champagne, beef Stroganoff and chicken Hurok to the co., the press, and some of the most distinguished of the first-nighters.

While most everyone responded to the importance and excitement of the occasion, and to the genius of Ulanova, press and audience reaction to the opening program was "mixed." For the 2nd bill, "Swan Lake," response was better. In the June issue, **Doris Hering** will give a full coverage of the season.

At press time openings of tour engagements were scheduled as follows: Los Angeles, May 19; San Francisco, June 2; Toronto, June 11; Montreal, June 22. It is expected that other cities will be added. (For a time it was on-again, off-again for a S.F. run. Normally that city is in an area which Soviet travelers are not permitted to visit.)

For other Bolshoi features, see pages 23 and 48.

BALANCHINE-GRAHAM COLLABORATION

Remarkable dance history is in the making. Two of the top names in ballet and modern dance, **George Balanchine** and **Martha Graham**, have joined forces to create a production for the spring series of the **NYC Ballet** at NY City Center (May 12-June 7).

To be titled "Episodes," the Balanchine-Graham work will be premiered May 14, and will be set to the ultra-modern music of Anton Webern. (30 hours have been scheduled for orchestra rehearsals of the score!) Plans call for Miss Graham not only to create a portion of the choreography, but also to dance the lead in her sections. In Op. 1, the Passacaglia, Graham will portray Mary Queen of Scots in the last moments of her life. Except for **Bertram Ross**, who will dance the role of Bothwell opposite Miss Graham, the performers in both Graham and Balanchine sections will be regular members of the NYC Ballet. Costumes & decor will be by Cecil Beaton.

It is expected that the new work, with Graham as guest star, will also be seen when the NYC Ballet appears July 27-Aug. 9 at the Greek Theatre in LA, and at the Ravinia Festival in Chicago, Aug. 11-16. There is futher possibility that there will be more Graham collaboration when the co. reopens at City Center in late Aug. ("Clytemnestra"?)

On May 14 — their night off — the entire **Bolshoi Ballet** will attend the premiere of "Episodes."

2nd departure from usual **NYC** Ballet procedures will be the guest appearance of the **Gagaku** co., 22 male dancers from the Japanese Imperial Household. Their perfs. begin May 21. (see p. 38).

PAGE ONE FOR DAME MARGOT

A newsman for a once-a-month publication feels frustration when deadlines force him to report on a mystery without being able to offer the solution. Such is the case of the saga of the Royal Ballet's **Dame Margot Fonteyn** down Panama way. While we are sure the situation is most temporary, the facts are that as we write this lovely ballerina is in Panama City's jail — albeit in the so-called "presidential suite" of same. It all has to do with those Latin American revolutions. It seems Dame Margot's husband, Dr. Roberto Arias, former Panamanian ambassador to Britain, is suspected of being against the current gov't., and even that his yacht has been carrying arms to be used in an insurrection. Miss Fonteyn was aboard the yacht at the time press stories began to appear that the police were out to find the boat. From here on, reports are confusing. Somehow she slipped ashore and for a time disappeared. Then the secret police took her into custody. As we watch this paper disappear in the direction of the linotyper, the British Embassy in Panama is attempting to intervene in behalf of their celebrated citizen . . .

Bulletin at proof-reading time: Because of her husband's alleged revolutionary activities, Dame Margot was requested to leave Panama. After being released from custody she flew to NYC on Apr. 22.

JUILLIARD HONORS DORIS HUMPHREY

The **Juilliard School of Music** in NYC is presenting 4 eves. of dance, on May 8, 9, 11 & 12, for the benefit of a scholarship fund being established in memory of **Doris Humphrey**, member of Juilliard's dance faculty and Dir. of the **Juilliard Dance Theatre** since its inception. Performers in the series will be **Jose Limon & Co., Valerie Bettis**, and the Juilliard Dance Theatre. Frederick Prausnitz will conduct the Juilliard Chorus and Orchestra. **Helen Tamiris, Ruth Currier** and Miss Bettis are guest choreographers.

Program for May 8 & 11 includes the 1st NYC perfs. of Taimiris' "Dance for Walt Whitman," to music by David Diamond, Miss Humphrey's "Lament for Ignacio Sanchez Mejias," and Jose Limon's "Missa Brevis." Latter 2 works will be danced by Mr. Limon & Co.

Bill for May 9 & 12 will bring the premieres of of Doris Humphrey's & Ruth Currier's "Brandenburg Concerto No. 4," and Miss Bettis' "Closed Door," to a Webern score, along with Miss Bettis' "The Desperate Heart" and Limon's "The Traitor."

MOISEYEV CENSURED ON U.S. VIEWS

An Apr. 16 front-page story (unsigned) in the NY Times reports that **Igor Moiseyev** has been reprimanded by the Soviet Gov't for giving what was considered an overly enthusiastic report about US cultural life in a talk last Dec. to 600 Moscow actors, dancers, musicians and writers. He is said to have stated that even relatively well-informed Soviet citizens in the artistic world have been badly misinformed about the state of culture in America. While Moiseyev apparently was not punished, nor is the censure expected to interfere with the world travels of his folk dance co., he has been advised by the Ministry of Culture to present more "balanced" reports in the future.

MORE JACOB'S PILLOW PLANS

Ted Shawn, that 1-man int'l exchange program, has announced further features for this summer's **Jacob's Pillow Dance Festival** at Lee, Mass. In addition to importing as his main feature England's **Ballet Rambert** (and England's **Peggy Van Praagh** as the school's ballet teacher), Shawn is presenting **Eva von Gencsy, Erik Hyrst** and members of **Ludmilla Chiraieff's Grands Ballets Canadiens** from Montreal; the **Ximenez-Vargas Ballet Espanol; Erik Bruhn & Lupe Serrano; Pearl Lang & Co.; Ruth St. Denis; Alvin Ailey & Co.; La Meri; Thomas Andrew & Co.; Myra Kinch & Co.; Jean Cebron; Carola Goya & Matteo.** Heading the 21 dancers of Ballet Rambert will be **Beryl Goldwyn, John Chesworth, Gillian Martlew** and **Lucette Aldous.**

INTERNATIONAL NOTES

3 Americans will be teaching July 5-25 at the **Kurt Jooss School** in Essen, Germany: **Pearl Lang**, contemporary; **Alfredo Corvino**, ballet; **Jerry Bywaters**, American jazz. Faculty also includes Jooss, **Isa Partsch, Trude Pohl Ann Wellians, Gisela Reber, Albrecht Knust & Erich Heubach . . . Ballets de San Juan** participates for the 3rd year in the Casals Festival being held this month in Puerto Rico. They give 6 perfs. between Apr. 30 & May 12. Repertoire includes 3 works, with especially commissioned scores, based on Puerto Rican folklore. These are "Sanjuanera" by **Gilda**

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The Juilliard Orchestra and Chorus
Frederick Prausnitz, conductor

GUEST CHOREOGRAPHERS:
Valerie Bettis, Ruth Currier, Helen Tamiris

PROGRAMS

Friday, May 8 & Monday, May 11: *Lament for Ignacio Sanchez Mejias*, Lloyd-Humphrey; *Dance for Walt Whitman*, Diamond-Tamiris (First N.Y. Performance); *Missa Brevis*, Kodaly-Limón.

Saturday, May 9 & Tuesday, May 12: *Brandenburg Concerto No. 4*, Bach-Humphrey-Currier (Premiere); *Closed Door*, Webern-Bettis (Premiere); *The Desperate Heart*, Segall-Bettis; *The Traitor*, Schuller-Limón.

Tickets distributed on the basis of minimum contribution of $3.50, $3.00 and $2.50 per ticket. Mail orders: Concert Office, Juilliard School of Music, 120 Claremont Avenue, New York 27. MOnument 3-7200, ext. 35.

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Navarra, and "Juan Bobo" & "La Encantada" by **Ana Garcia**. Other works to be seen are "Suite Espanola" by Miss Navarra, "Ballqti" by **Juan Anduze**, and "La Calle" by **Arnold Taraborrelli**. Principal dancers include the choreographers, plus **Ernesto Gonzalez, Elena Gandia. Alda Lois & Antonio Machin.**

Japan's famous all-girl **Takarazuka Theatre** begins a No. Amer. tour Aug. 10 in Vancouver, B.C. They are booked for the Metropolitan Opera House in NYC Sept. 16-Oct. 4. US sponsor is Albert B. Gins . . . The current smash hit in Moscow is the US production, "Holiday On Ice," which stars Olympic champion **Dick Button** . . . **Peter Nelson** appeared with **Alicia Alonso & Igor Youskevitch** in their recent Havana perfs., including the special one for Fidel Castro . . . **Roberto Iglesias & Ballet Espanol** were warmly received when they opened a 3-wk season recently at the Teatro Nacional in Havana.

The US Festival Committee, which is organizing participation by American performing artists in the **World Youth Festival** this summer in Vienna, has announced that modern dance will be included in the Festival program . . . **Janine Charrat's** ballet co. was schedlued to appear at the 2nd Int'l Festival at Osaka, Japan, which began a month-long series Apr. 10 . . . NYC dancer **Charles Czarny** recently joined the **American Festival Ballet**, which is currently touring Switzerland, France & Germany . . . Because of the quiescence of American Ballet Theatre, co. member **Elizabeth Carroll** has been studying in France & Monte Carlo. In March she flew to Tokyo for a reunion with her husband, **Felix Smith**, also ex-ABT, presently occupied with being a soldier in Korea.

TIMES SQUARE TOPICS

Dancers **Swen Swenson, Marc Breaux & George Reeder** were cast by director-choreographer **Michael Kidd** as "Kent's Gang," three bad hombres in the new musical of "Destry Rides Again." When the show opened in Phila. it ran 40 mins. too long, and it looked as though the deseperados were in danger of liquidation. However, in Boston they copped some terrific notices, and they were due to come into NYC with their roles thoroughly reinstated, and even added to.

"Redhead" swept the field in the annual Tony Awards of the American Theatre Wing at the Waldorf on Ap. 12, making off with 6 prizes. The show was declared the best musical of the season; **Gwen Verdon** was honored for the best perf. by a female musical star; and **Bob Fosse** was rated top choreographer of '58-'59.

"Viva!" is the title of a new Paul Gregory musical coming to B'way in the fall. Bob Fosse is signed as director-choreographer, and a leading role will go to **Chita Rivera** . . . **Bhaskar** is to have a role in "My Indian Family," a new Pearl Buck musical, also due on the Main Stem in the autumn.

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ANNUAL HSPA DANCE CONCERT

Perfs. this year by students of NYC's **H.S. of Performing Arts** will be dedicated to the memory of **Doris Humphrey**. Programs will be May 22 & 23 (eves.) and May 24 (mat.) at Hunter Playhouse. Modern dance portion of the bill will be exclusively Humphrey works, reconstructed from Labanotation by **Ann Hutchinson & Lucy Venable**. They are "Shakers," "Song of the West," the Variations and Conclusion from "New Dance" and "Partita." Ballet section will offer 2 original works: "Spectrum" by **Olga Tavelga**, and "Orbit" by **Harry Asmus**, along with **Balanchine's** "Symphony in C," staged by **Bella Malinka** from Labanotation, and "Les Sylphides," staged by **Nina Popova**. Services of Miss Venable and Miss Popova were made possible by fellowships resulting from **Sol Hurok's** donation of his 1958 **Capezio Dance Award** money to the HSPA.

IN MEMORIAM RUTH H. BLOOMER

A stalwart advocate and pioneer of the American modern dance passed away April 17 in Groton, Conn. She was **Ruth Headley Bloomer**, Asst. Prof. of Phys. Ed. at Connecticut College in New London. Her age was 52. "Rusty," as she was affectionately known, was also Dir. of the Conn. College Summer School of the Dance from 1949 until last fall, when she relinquished the post because of failing health. Her guidance helped to make the Dance School and its American Dance Festival an internationally recognized institution. She was one of the group active in the famous Bennington College dance project of the 1930's. Miss Bloomer had previously held teaching positions at the U. of Oregon, the U. of Michigan and Denison U.

THOMAS M. SHEEHY DIES

Dancers and teachers lost an esteemed colleague when Hollywood teacher Thomas M. Sheehy died on April 17 at his home in Sherman Oaks, Calif. He was 71. A champion at jigs, reels and Lancashire clogs in his native Ireland, Mr. Sheehy came to the USA as a young man. On the voyage to America his high-spirited dancing caught the eye of ballet master Ivan Tarasoff, with whom he later studied. He danced and taught for many years in NYC and Chicago before settling in

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Calif. in 1931. Shirley Temple and Gower Champion are but two of the many theatre personalities who trained with him. Mr. Sheehy served as Pres. of Dance Masters of America, the Chicago Nat'l Assn. of Dance Masters, and the Associated Dancing Teachers of So. Calif. On Feb. 8 the So. Calif. assn. gave him a giant testimonial, at which the entertainment world paid him glowing tribute. He was deluged with plaques, citations—and 273 telegrams from all parts of the world.

PERSONALS

Mr. & Mrs. Sheppard Kerman (**Ilona Murai**) became parents of Christina Leslie Apr.10 in NYC . . . Last month's report that **Nina Youshkevitch Johnson** became the mother of a son in Sioux City, Ia. brought forth inquires as to her address. She lives, not in Sioux City, but in nearby Wayne, Nebr., where her husband, Prof. Robert G. Johnson is on the faculty of Nebraska State Teachers College. . . **Bambi Linn** filed suit for divorce from **Rod Alexander** Apr. 1 in Bridgeport, Conn. Couple was married in 1950.

Word has been received of the death of dancer-actress **Carola Alena** Feb. 25 in Mexico City. A long-time partner of Jose Fernandez, Miss Alena had more recently turned to acting . . . Ballet teacher **Nadia Gueral** died Apr. 12 in NYC. Formerly a dancer with the Pavlova Co. and the Chicago Opera Ballet, Mme. Gueral was ballet mistress for the Hippodrome and Roxy Theatres in NYC. She was a well-known instructor for the major teacher assns . . . **Levana Walker Leslie**, mother of NYC ballet teacher Caird Leslie, died Mar. 23 in Seattle at the age of 81.

OFF-BROADWAY EVENTS

Joe Layton is choreographer for the new musical, "Once Upon a Mattress," due May 11 at the Phoenix . . . **Donald McKayle & Co.** and **Kevin Carlisle & Co.** give a joint matinee concert May 10 at the 92nd St. Y. McKayle works are "Rainbow Round My Shoulder" and "Games." Dances by Carlisle are "Pas de Six," "Icarus," "Divertimento for Dancers" and "Impression Istics" . . . **James Waring & Co.** present 3 new dances in their program May 25 at the Living Theatre: "Lunable," "Danse Macabre" and "Landscape" . . . **Percival Borde**, who made a successful debut off-B'way in an extended engagement at the St. Marks Playhouse last season, returns to that theatre June 15-Aug. 30. **Pearl Primus**, recently back from Rome where she was a delegate to the 2nd World Congress of African Artists & Writers, also returns to the stage for the June 15-Aug. 30 period at the St. Marks. Production is entitled "Earth Theatre." A special feature will be Miss Primus dancing **Jane Dudley's** "Harmonica Breakdown," which Miss Dudley is teaching her especially for this series.

The **Elee Pomare Dance Co.** performs May 24 at the 92nd St. Y, offering "Construction in Green," "Wind and Quicksand," "Encounter," "Cantos from a Monastery" and "Birthday of the Infanta." Dancers: **Elee Pomare, Zenaide Trigg, Dudley Williams, Mabel Robinson, Shirley White, Dolores Vanison, Mercedes Ellington, Barbara Alston, Hiram Rosado, Jan Dorfman.**

Bhaskar & Co. premiere 5 dances in their May 16 program at the 92nd St. Y . . . **Robert De Witt & Co.** give a dance concert May 31 at Carnegie Recital Hall . . . 3rd concert of **Contemporary Dance Preds.**, featuring **Phyllis Lamhut, Cyril Peters & Co., Don Redlich, Joel Schnee, Lola Huth, Ann Vachon & Co.** is May 27 at the Y . . . **Studio for Dance** presents "In View of God," by **Paul Sanasardo & Donya Feuer** May 2 at the Y. Featured with the choreographers are **Cynthia Steele, Chifra Holt, Jack Weber.**

IN AND AROUND NEW YORK

The **American Ballet Theatre** is due to reassemble for a perf. June 27 at the Lewisohn Stadium . . . Scheduled dance items in the Apr. 27 City Center Showcase, annual benefit for the NY City Center of Music & Drama, were excerpts from "Stars and Stripes" & "Western Symphony," featuring **NYC Ballet** soloists **Diana Adams, Jacques d'Amboise, Melissa Hayden, Allegra Kent, Nicholas Magallanes, Violette Verdy & Patricia Wilde.** An extra feature was to offer Miss Verdy in the dancing lesson scene from **Jo Anna's** ballet, "The Princess," in which Verdy starred this winter in **Palm Beach.**

The **Westchester Dance Council** presents a **Doris Humphrey** Memorial Concert May 15 at the Eastview Ave. School, White Plains, NY. Program features the **Juilliard Dance Theatre** in "Life of the Bee" and "Brandenburg Concerto No. 4," **Ruth Currier & Betty Jones** in "The Antagonists," and dances by **Joyce Trisler, Diane & Vel Quitzow & Co., Lola Huth & Joel Schnee.** Introduction is by **Lucas Hoving.** Proceeds are being contributed to the Humphrey Fund Committee.

Martha Graham's "A Dancer's World was given an award by the American Film Festival Apr. 3 at the Hotel Statler . . . **Luis Olivares & Malena Vargas** were featured performers in the Lambs Gambol Apr. 3 at the Waldorf-Astoria . . . **William Como** choreographed "The Pajama Game" for the Seaford, LI "Town Criers." Perfs. are May 1, 2, 8 & 9 . . . The **Ballet Florence & Frederic**, a co. of 10 from Paris, was on the bill opening Apr. 6 in the Waldorf's Empire Room . . . **Louis Johnson** will stage dances for the East Side Settlement House's "Johnny on the Spot," to be performed May 11. Johnson & his co. were scheduled to present a concert Apr. 29 at the Morgan State College Spring Festival.

Amun Ram & Jessie Cameron were choreographers for the 2nd annual Evening of Dance sponsored by the **Newark YM-YMCA.** Performers were from the Y's Modern Dance Dept. . . **Darell Henline** was choreographer of "Finian's Rainbow," presented as a benefit Apr. 23- May 2 for the Boys Club of NY. Leading dancers: **Bob Alvarez & Ray Clark** (both ex- **Tampa Civic Ballet**) and **Susan**

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Babel & Martha Pollak of the **HS of Performing Arts** . . . **Felix & Judith Fibich** choreographed the Passover Pageant presented by the Workman Circle at the Waldorf on Apr. 24.

The **Westchester Dance Players** perform May 25 for the Women's Guild of the Jewish Community Center, White Plains, NY. A work by **Lucas Hoving** will be premiered. An encore jazz workshop taught by **Daniel Nagrin** will be presented by the **Westchester Dance Council** May 7 at the New Rochelle, NY, YMCA . . . The **Ruth Walton Modern Jazz Dancers** appeared Mar. 20 at the Village Gate

Annual Spring Festival of the **Country Dance Society of America** is May 2 at NYC's Hunter College. **Pineweeds**, the dance and music camp of CDS near Buzzard's Bay, Mass., will have 2 dance weeks: Aug. 9-16 and Aug. 16-23. Info: May Gadd, Dir., 55 Chistopher St., NYC 14.

COAST TO COAST

11-year-old **Claudia Cravey**, who scored in **Jo Anna's** "The Princess" this winter in Palm Beach, is being seen in a pas de deux from that ballet May 10 on the Ed Sullivan Show. **Vicente Nebreda**, of the **Robert Joffrey Theatre Ballet**, will be her partner . . . 2 recent activities of the **San Francisco Contemporary Dancers Foundation** were a "Dances of India" program featuring **Medha Yedh, Vijaya** and **Kurt Jons**, on Apr. 29 & 30, and the world premiere engagement of a one-act opera, "The Little Prince," by Francis Gordon Parmentier (Apr. 1,2,8,9) . . . "An Evening with **Fred Astaire**," seen twice this season on NBC-TV, has won a Peabody Award.

Jean Erdman goes to Vancouver, BC, this summer to give 2 perfs., July 21 & 24, at the Vancouver Festival, and to teach, June 29-July 25, at the U. of British Columbia . . . The Festival of Arts at the **So. Vermont Art Center**, on a 400-acre estate near Manchester, features **Joyce Hurley's Children's Ballet** in "The Sleeping Beauty" July 11; the **Ballet Rambert** in "Giselle" Aug. 2; the **Ximenez-Vargas Ballet Espanol** Aug. 16; **Marina Svetieva & Group** Sept. 5 . . . Modern dancer-choreographer **Merce Cunningham** was recipient of one of this year's Guggenheim Fellowships, announced Apr. 19.

The **Randolph-Macon Dance Group** (dir. **Eleanor Struppa**, asst., **Betty Sue Moehlenkamp**); **Delfa Malvagni & Co.** from Sweet Briar College: the **Little Dance Theatre**, dir. by **Georgette Weisz**

ON TOUR IN MAY

Bolshoi Ballet: May 19-30, Los Angeles.

Les Ballets Africains: April 27-May 9, Chicago.

Mata & Hari: May 2, Guelph, Ont.; 4, Galt, Ont.; 5, Chatham, Ont.; 6, River Rouge, Mich.; 7, Brantford, Ont.; 8, Olean, N.Y.; 9, Pottstown, Pa.; 10, Amityville, N.Y.; 12, Framingham, Mass.

Hayden-Eglevsky, Daniel Nagrin, Emily Frankel Dance Drama Co.: May 22, Culver, Ind.

Fred Berk Repertory Co.: May 6, Philadelphia.

Aviv Dance Theatre: May 3, Paterson, N. J.

Averil Tong: May 1, Larchmont, N.Y.

Merry-Go-Rounders: May 2, Westport, Conn.; 9, Ardsley, N.Y.

Amowitz; and **Betty Young** participated in "An Evening of Dance" Mar. 24 at the Lynchburg, Va., Little Theatre . . . The **Seattle Dance Players** this month appear in the Civic Opera's "Fledermaus," choreographed by **Giovanni Giglio & Henriette Hansen**. Dancers: **Patty Bailey, Peggy & Betsy Haug, Ed Cruver, Maurice Inglis.**

In Toronto, **Harding Dorn** recently choreographed and directed "Purely for Pleasure," a revue starring **Paul Hartman.** This summer Dorn is again choreographer for the Kansas City Starlight Theatre . . . **Michael Maule** was due to dance with **Ruth Ann Koesun** Apr. 28 at the Northshore Festival Assn. in Chicago. He dances May 8 & 9 with **Sharron Enoch** at the Peabody Inst., in Baltimore . . . **Willy Sandberg**, on leave from the Royal Swedish Ballet, has choreographed a work which Marshall Stearns will present July 5 at the Newport Jazz Festival, with Sandberg as lead.

Los Angeles Chapter of ANTA is sponsoring a Dance Theatre Festival on week-ends between May 15 & June 1 in LA. Participating are: **Jimmy Fields & Co., Ballet La Jeunesse (Oleg Tupine & Natalia Clare), the Barlin Dancers, the So. Calif. Ballet, the Margaret & Charley Baker Dancers, Kathryn Etienne's Hollywood Ballet, the Raoul Appel Co., the Ballet Mime Co. Jon Angelo** is Festival Chairman . . . **Rod Alexander**, separated from **Bambi Linn**, reports that he is reconstituting "Dance Jubilee" for touring next season. He is presently negotiating for a new partner.

Jeanne Elyse had the part of Jeannie in the recent "Brigadoon" of the Palm Beach Musicarnival . . . **Ellen Ray & Richard France** will be dance-featured this summer at the Kansas City Starlight Theatre . . . There will be a **Sacred Dance Choir Festival** May 3 (beginning 5 PM) at the 1st Congregational Church, New Canaan, Conn. . . **Margaret Fisk Taylor** will teach rythmic movement for the summer session of Oberlin College's School of Theology . . . Instruction at the **Gymnastic Festival** June 29-July 4 in W. Palm Beach will include ballet and modern dance. (Music and dance are requirements for Olympic competition.)

Erick Hawkins, Barbara Tucker & Lucia Dlugoszewski will perform "Here and Now With Watchers" May 22 at Reed College, Portland, Ore., and June 3 & 4 at the **S.F. Contemporary Dancers Center.** On June 1 Hawkins lectures at the SF Museum of Art on "Modern Dance as a Way of Saying Now" . . . The **Twin Cities Dance Assn.** (Minneapolis & St. Paul) sponsor a master class by **Charles Weidman** on May 3 . . . 33 dancers of the **Wichita Dance Assn.** appear May 10 in a production of Honegger's "King David" at Wichita U. **Alice Bauman** is choreographer.

REGIONAL BALLET—U.S.A.

Interesting side-event of the **Northeastern Regional Ballet Festival** (May 21-24) is the 4th annual Fine Arts Fiesta in Wilkes-Barre. Held out-of-doors, it features craft displays and perfs. in all branches of the arts.

The recent souvenir book cover design contest of the N. E. Festival was won by **James R. Rapp** of Erie, Pa. Prize was $100, donated by 4 Scranton citizens. Honorable Mentions went to **Alicia Welsh Jenkins** (Kingston, Pa.), **J. Grignol** (Erie) & **Steve Poleskie** (Kingston). **Sol. A. Davidson** of Scranton was Competition Advisor, and the judging committee included **Joseph H. Young** of Scranton, **Anatole Chujoy** of Dance News, and **William Como** of Dance Magazine.

April was a busy performing month for regional ballet co's (See April PRESSTIME NEWS for additional listing.) On Apr. 6 the **Mobile Civic Ballet** gave its 4th annual program with guest artists **Pittman Corry & Karen Conrad**, dirs. of the **Southern Ballet**, on hand for a new pas de deux choreographed by Corry. Also on the bill were the "Polka and Fugue" from "Schwanda" and "Norwegian Dance No. 2," choreographed by **Lee Weatherby Partridge**; "Driftwood," by **Ann Dix** and Mrs. Partridge; and "Les Sylphides," staged by **Valerie Jovita.** Mrs. W. Clifton Weatherby established the Clifton Weatherby Memorial Award, to be given annually to a member of the M.C.B. 1st recipient was **Sherrell Funderburk**, with **Betsy Armbrecht-Brown & Ann Pearce** as runners-up.

Film of the Mar. perfs. of the **Nashville Ballet Society** were shown Apr. 11 on local TV. Purpose: fund raising to send the co. to the **S. E. Regional Festival** . . . Apr. 11 was the perf. date of the **Sacramento Ballet Guild.** The co., which represents 7 studios, premiered "Palette" by **Marc Hertsens** and "Les Deux Pigeons" by **Deane Crockett.** "Les Sylphides," staged by **Robert Renan**, opened the eve. Featured dancers included **Barbara Crockett, Pamela Akert, Carolyn Dills & Julie Woodville.**

The **Macon Ballet Guild (Gladys Lasky, dir.)** presented an ambitious program Apr. 18 at Wesleyan College. In addition to Miss Lasky's "Mexicana" and **Agnes Pharr's** "Symphony 5½," there was an elaborate restaging of "Swan Lake" Act IV, which included the storm scene a scrim for the apotheosis, and Von Rotbart leaping to his death from the battlement of a ruined castle. **Caryl Allen** was the Swan Queen and **Francis Winter** the Prince.

The **Erie, Pa., Civic Ballet**, assisted by the Erie Philharmonic, performs May 1 (eve.) and May 2 (mat.) in a program of 4 ballets: "Peasant Dances," choreographed by **Yurek Lazowski**; "Liebeslieder Waltes" and "Jukebox Any-Night" by the co's artistic dir., **Statia Sublette**; and Conflict Classique," by **Frances Phelps.** The tri-state co. of 22 dancers represents 5 schools in Erie, Buffalo, Bradford, Pa., and Conneaut, O. Soloists: **Trudie Svabedissen, Frank Cataldo, Roger Graham** & Miss Sublette.

The **Regional Ballet Ensemble of Chicago** gives its final program of the season May 26 at the Goodman Theatre. Bill includes a new "Les Sylphides," "Coppelia" Act II, and the premiere of **Robert Lunnen's** "Les Deux Plumes Blanches." Leading dancers: **Doreen Tempest, Ester Adelman, Jean Lorin William Sturges, Mia Maru & Richard Peterson.** The Ensemble performs "Giselle" May 3 at Ball State Teachers College, Muncie, Ind., accompanied by the college orchestra.

Both senior and junior divisions of the **St. Louis Civic Ballet** appear in a May 9 concert at the American Theatre. Jr. group will do "Jeux d'Enfants" and a new work to Gilbert & Sullivan music. The seniors will perform "Les Sylphides," "The Sorcerer's Apprentice" and a new modern ballet, featuring **Stanley Herbertt** (artistic dir.), **LaVerne Meyering & Evelyn Ebel.**

The **Houston Youth Symphony Ballet (Edna Herzog & Emmamae Horn, dirs.)** present "B'-

(Continued on Page 95)

NYC MAY CALENDAR

through May 9, **Bolshoi Ballet**; Metropolitan Opera House

May 2, **Paul Sanasardo, Donya Feuer & Cos.**; 92nd St. Y; 8:30

May 2-3, **Beverly Schmidt** (and assisting dancers); Henry St. Playhouse; 8:40

May 5, **Merry-Go-Rounders** (children's program); 92nd St. Y; 10:00 a.m.

May 6, **Louis McKenzie, Rita Reitman, Deborah Zell & Cos.**; 92nd St. Y; 8:30

May 7, **An Evening of Russian & Spanish Dance**; Carnegie Recital Hall; 8:30

May 8, 11, **Jose Limon & Co., Juilliard Dance Theatre**; Juilliard Concert Hall; 8:30

May 9, 12, **Jose Limon & Co., Juilliard Dance Theatre, Valerie Bettis**; Juilliard Concert Hall; 8:30

May 10, **Kevin Carlisle, Donald McKayle & Cos.**; 92nd St. Y; 2:30

May 12, 13, 15 (eves), 16 (mat & eve), **Bolshoi Ballet**; Madison Square Garden

May 12-June 7, **New York City Ballet**; City Center

May 16, **Bhaskar & Co.** (dances of India); 92nd St. Y; 8:30

May 22-24, **School of Performing Arts Dance Concert**; Hunter College Aud.; 8:30, 8:30, 2:30

May 24, **Eleo Pomare Dance Co.**; 92nd St. Y; 8:30

May 25, **James Waring & Co.**; The Living Theatre; 8:30

May 27, **Contemporary Dance Productions**; 92nd St. Y; 8:30

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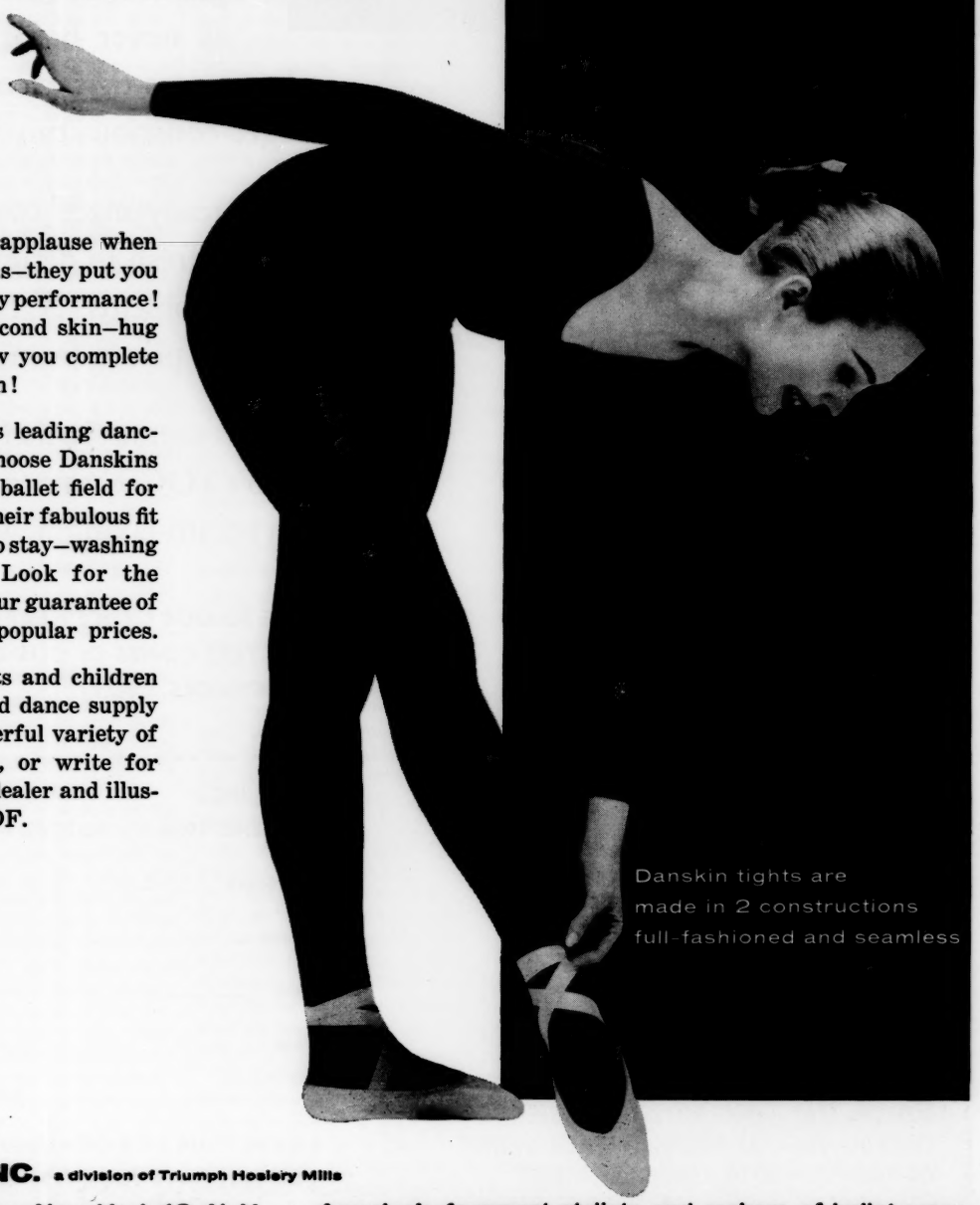

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Editor-in-Chief **Lydia Joel**

Associate Editor **Doris Hering**

Art Director **Rudolph de Harak**

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Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Walter Strate, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

Staff Correspondents:

Chicago:
Ann Barzel, 3647 N. Pine Grove Ave.

Dallas:
Toni Beck, 4330 Mockingbird Lane

Denver:
Rhoda Gersten, 1370 Forest

Hollywood:
Roy Clark, 4942 Franklin Ave.

Louisville:
William Habich, 517 W. Ormsby

San Francisco:
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.

So. Calif.:
John Dougherty, 1101 Prospect Ave., Hermosa Beach

Australia: Beth Dean, 43 Dremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, c/o Weltblick Pressehaus, Breite Strasse, Cologne. **Italy:** Giovanni Carandente, Piazza Piscinula 44, Rome. **Mexico:** John Fealy, Nuevo Teatro de Danza, 16 de Septiembre #26, altos, Mexico, D.F. **Portugal & Spain:** Luigi Gario, Rua Conceicao, 113-3rd—Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **The Netherlands:** Leo Kersley, Vennipperstraat 14b. Rotterdam (overschie). **West Coast Adv. Offices: R. J. Friedman Associates,** 5880 Hollywood Blvd., L.A., HO 7-5625; 607 Market St., San Francisco 5, GA 1-0426 (Edward Gamrin, Don Ferrull).

204

IN THIS ISSUE

11 The Name Dropper *Donald Duncan*

12 Records for Dance *Rosalyn Krokover*

14 Looking at Television *Ann Barzel*

16 Amiable Dispute *Photos by Hal Bergsohn*

18 Movies in the Making: "Darby O'Gill and The Little People" *Roy Clark*

23 Bolshoi Ballet in the U.S.A.

24 Backstage with "Gypsy" *David Boroff*

28 Reviews *Doris Hering, Selma Jeanne Cohen*

30 Summer Calendar of Dance Events Here and Abroad

34 Dance Man Behind the Chevy Show *Roy Clark*

38 In the News

40 "Redhead" on the Boards *Leo Lerman, Photos by Pat Ferrier*

46 Ballet at the Met: New Developments *Doris Hering*

48 "The Stone Flower"

50 Brief Biography: Tommy Rall *Saul Goodman-Zachary Freyman*

52 Marcel Marceau and Company *Marian Hannah Winter*

56 Dayton Civic Ballet . . . A Merging of Currents *Doris Hering*

58 Young Dancer's Bookshelf *Regina Woody*

59 Young Dancer Notation Series, V *Regina Woody*

62 Camps, Travel, Summer Study *Toni Holmstock*

63 Talk of the Trade *Toni Holmstock*

66 Beauty and the Dancer: Fashion Fads *Antonia Dobroslavic*

69-76 BALLROOM U.S.A.

82 Tap Series: Turnout for Tap Dancers, Part II *Paul Draper*

84 Let There Be Music, Part II *Jack Gottlieb*

90 "Ballet Physique," Section V: Posture and Flexibility *Celia Sparger*

90 Shopping Guide

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THE NAME DROPPER

In the dubious art of Name Dropping, if you want to get the full effect, at least try to get the name somewhere near right. Should you want it assumed that you know Alexandra Danilova intimately, don't refer to her Dan-i-LO-va. Dan-IL-ova, please. (And then you'll probably know that her friends call her Shura, not Alexandra.)

In the dance world right now — what with the arrival of the Bolshoi Ballet — all the names to cope with are Russian. A few days ago we heard someone refer to them, with unexpected Gallic elegance, as the Bol-SHWAH. Even first-week students at Berlitz agree that it's Bahl-SHOY.

With thanks to our colleague Leo Lerman, who performed a similar chore in the pages of *Mademoiselle*, here is a stab at a few of the names on the roster of the Moscow visitors.

Among the ladies: Galina Ulanova — Gah-LEE-na Oo-LAN-ova; Maya Plisetskaya — MAH-ya Plee-SEHTS-kah-ya; Raissa Struchkova — Rah-EES-a Strooch-KO-va; Liudmila Bogomolova—Leeyoud-MEEL-a Bog-omol-O-va; Maya Samokhvalova — Sa-moke-vahl-O-va; Ekaterina Maximova — Mahks-EEM-ova; Marina Kondratieva — Kon-DRAHT-yeva; Alla Osipenko — Os-i-PEN-ko; Nina Timofeyeva — Tee-mo-FAY-eva.

Some of the gentlemen: Nicolai Fadeyechev — Fah-DAY-e-cheff; Yuri Zhdanov — ZHDAH-nuff (the "zh" like the French "je"); Alexander Lapauri — La-POOR-ee; Vladimir Levashev — Le-VAHSH-eff; Vladimir Vasiliev — Vah-SEEL-ieff; Leonid Lavrovsky (principal choreographer) — LAY-o-need La-VROVS-ky.

Most of the ballets are easy, except for *The Fountain of Bakhchisarai*, an excerpt of which will be shown. Say Bach-chee-sah-RYE.

If you're going to speculate about one of the stars who *didn't* come to America, namely Olga Lepeshinskaya, try Lep-e-SHIN-skah-ya. In tackling some of the tangential names of Russian ballet history, there's the great teacher Agrippina Vaganova — Vah-GAHN-ova; there's the great renegade Serge Diaghilev — Dee-AHG-ileff; and there's the USSR's star composer, Serge Prokofieff—Pro-KO-fieff.

Finally, if you're still telephoning for tickets and want to make like you're a personal friend of impresario Sol Hurok, be sure to say HEW-rock.

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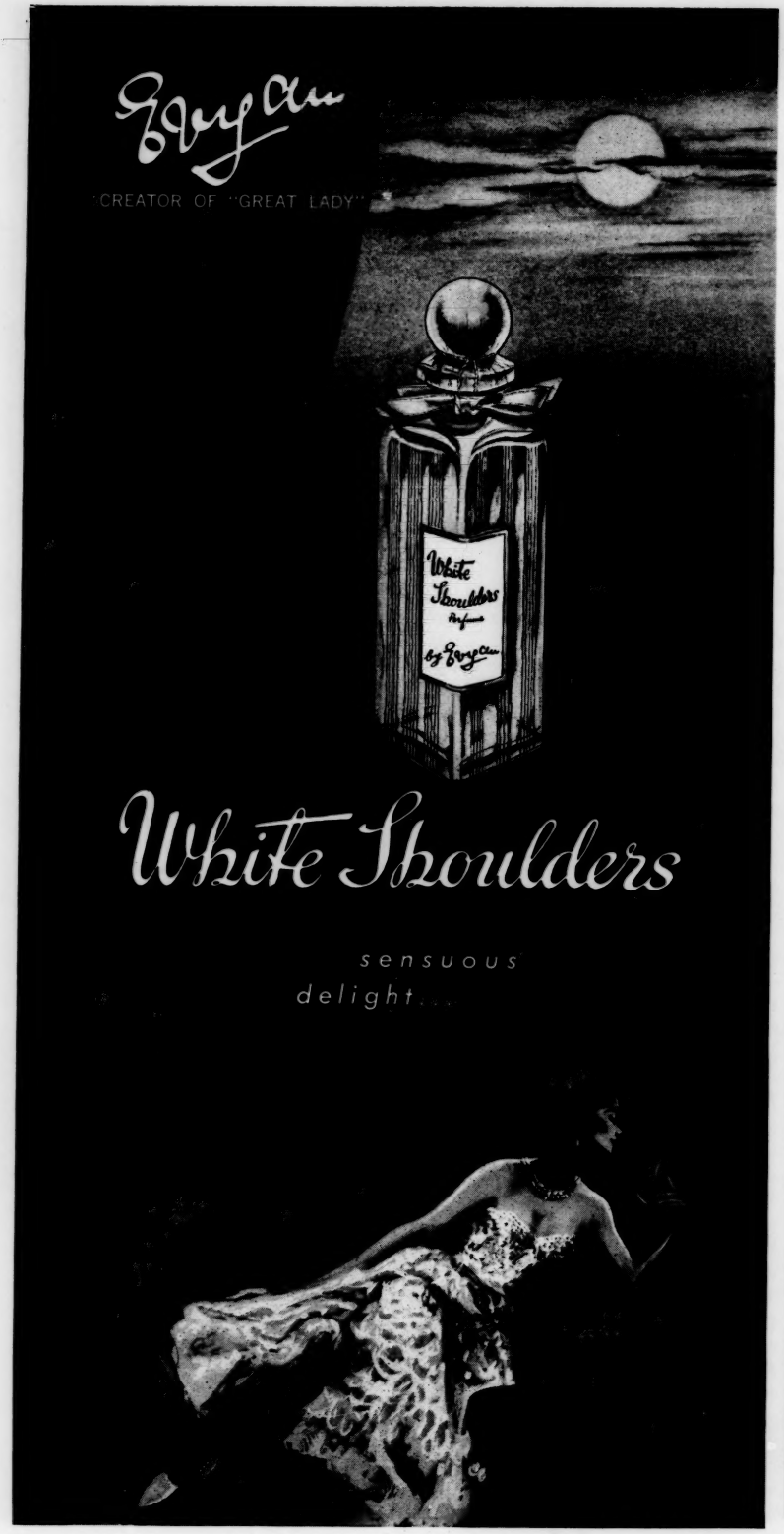


RECORDS FOR DANCE

BY ROSALYN KROKOVER

There has been such a large number of stereophonic recordings during the last few months that it seems time to sort out the important ballet releases that are now available in the new dimensional sound. This does not mean that if you already own the recordings in monophonic versions you should rush out for the stereo equivalent. For if you have stereo equipment, monophonic discs reproduce very well. In new purchases, however, one should take advantage of this type of disc, providing they can be reproduced properly.

First of all, two marvelously performed and recorded Delibes ballets, originally issued monophonically, have recently been reissued on stero—*Coppélia*, conducted by Ernest Ansermet (London CSA 2201) and *Sylvia*, conducted by Anatole Fistoulari (Mercury SR 2-9006). Each is on two discs, and each is complete.

Several Prokofieff ballets are available in stero. A full disc, though not the complete ballet, of *Cinderella* is conducted by Robert Irving (Angel S 35529). The two *Romeo and Juliet Suites*, which are excerpts from the ballet of the same name, are conducted by Dmitri Mitropoulos (Columbia MS 6023)

A third Prokofieff work, not originally created for ballet, but used for one of Ballet Theatre's repertory items for years, is *Peter and the Wolf*. A superb performance conducted by Mario Rossi and narrated by Boris Karloff (Vanguard 2010).

The Rossini-Respighi *La Boutique Fantasque*, which dates back to the Massine-Diaghilev ballet days, has had several recordings. The version led by Ernest Ansermet was highly praised when it first came out. The new version (Capitol SG 7103) will stir even more enthusiasm.

To round out the highly selective list, there is the substantially complete Tchaikovsky *Sleeping Beauty*, conducted by George Weldon (Angel S-3579-B, 2 discs). This was a good recording on standard LP and is even better in stero; but there are some reservations about interpretation.

There is a fine complete *Gâité Parisienne* (not stereo) conducted by Eugene Ormandy and played by the Philadelphia Orchestra (Columbia ML 5348). This recording was first put out in an expensive package under the title of "The Pleasures

of Paris" (KL 5069), and it contained an elaborate pamphlet of arty photographs depicting scenes from Paris that had nothing to do with the ballet. The new version sticks to the music.

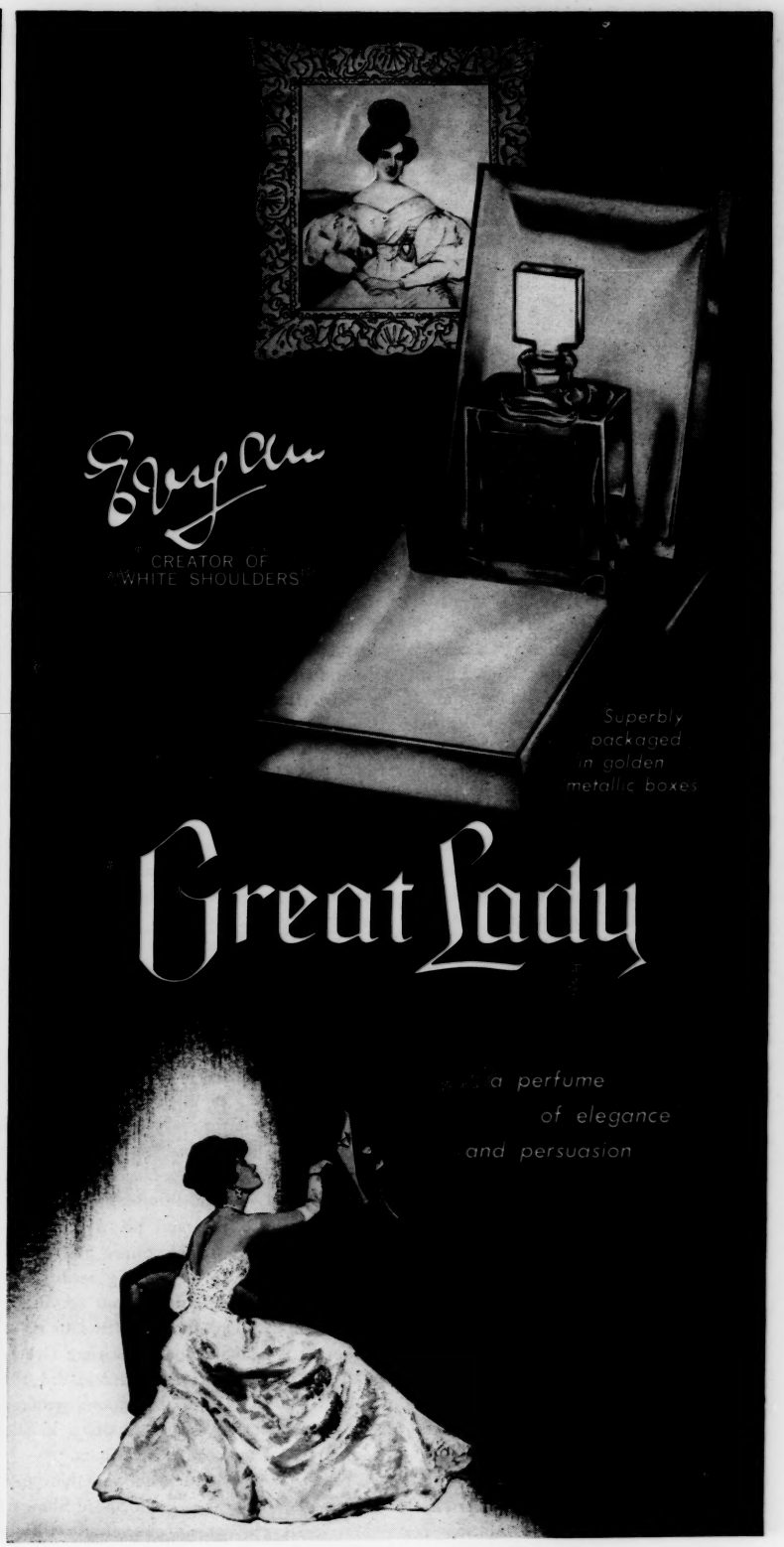
By the time this appears in print the Bolshoi Ballet will have almost completed its New York season and will be ready to launch its cross-country tour. Of the company's four full-length ballets that have been transported here, there are two ballets available on records that should give a good idea of the contemporary Russian tradition.

Giselle was recorded in London under the direction of Yuri Faier, the Bolshoi Ballet's principal conductor (Angel 35659/60). Those fortunate enough to see the Russian version of *Giselle* (the score differs somewhat from the Büsser arrangement, the one to which we have been conditioned) will surely want to have this particular recording. Then there is the recording of Prokofieff's *Romeo and Juliet* that was taken from the sound track of the Bolshoi film of the ballet, conducted by Gennadi Rozhdestvensky and played by the Bolshoi Theatre Orchestra (Westminster 2206, 2 discs). It can be assumed that the music will be pretty much the same for the stage production.

While there are complete *Swan Lakes* available on LP, none is under the supervision of a Bolshoi musical director. And to date we have had no more than a short excerpt from *The Stone Flower*. Let us hope that the record companies will take advantage of the Bolshoi's current visit and remedy this situation. *THE END*

On the Cover

Dinah Shore's Sunday night NBC-TV Chevy Show rates at 28,300,000 viewers. Its choreographer, Tony Charmoli, plays a major role in integrating good taste, good training and good dancers into this leading show (pp. 34-37). Shirley MacLaine, on the cover with Dinah Shore, is often on the program. She became big-time when, as singer-dancer understudy for Carol Haney in "The Pajama Game," she had a chance to go on.



Eugene Anthony

LOOKING AT TELEVISION

WITH ANN BARZEL

Left:
Marge and Gower Champion rehearse for filming of their dance on the March 30 CBS-TV Coca Cola Spring Show. Seen directing them in San Francisco's Japanese Gardens is Hermes Pan. Marge says she now concludes her dance career "to have as many babies as the doctor permits."

In show business, "pace" usually means that proceedings speed along at a fast clip. For television dancing, it has been observed that a sedate, even a slow pace is most successful. Frantic, over-zealous movement is uncomfortable and difficult to follow as it jumps up and down and off the small screen. This is one of the reasons Maria Tallchief chose to do an excerpt from Balanchine's *Scotch Symphony* for her appearance with Andre Eglevsky on the April 10 Bell Telephone Hour. The serenity of the excerpt gave great pleasure.

The setting, a suggestion of a Gothic ruin in grey, green and a bit of pink, and the spaciousness of the set gave the feeling of mystery that romanticism aims at. The director realized that the stars were the points of interest, for the camera stayed with them. There seemed to be some experimenting with the angle from which to take the lovely bit of action wherein the ballerina is thrown to her partner by the group of men. As it was repeated, four different angles were tried but not one achieved the enchanting straightforward effect one sees at a stage performance. Miss Tallchief and Mr. Eglevsky were in superb form. She danced with a sustained gentleness that was at one with the choreography, the setting, the situation. It was one of the rare occasions in which a dancer's personal quality dominated a television offering. Eglevsky conveyed dignity and power. The group of men were effective in establishing a climate of romantic gallantry.

Another notable ballet pas de deux was that of London Festival Ballet's Mary Barr and John Gilpin on the March 22 Ed Sullivan Show. The presentation in a Portuguese palace was grandiose, though hardly conducive to comfortable dancing with its clutter of studio audience seated at tables and its slippery stone floor. The customary hurry of a Sullivan show cut the individual variations and coda down to a few tricks. Nevertheless, Gilpin and Miss Burr displayed beautiful line in the adagio, and the hops on pointe, the grands jetés and Gilpin's grande pirouette of the coda stirred applause.

In Portugal, where the show was filmed, Sullivan found a delightful group of scrawny children who pranced through a fandango. A terrific personality was seen briefly—gypsy Sophie La Chunga. Someone had the inspiration to show her in the earthiness of rehearsal atmosphere, with bare feet, bedraggled practice dress tucked up, and the whole topped off by passionately sincere grimacing.

Portugal was not the only picturesque locale of the month. Hawaii's prominence in the newsreels was accompanied by a rash of hulas, most of them artless.

José Greco has been seen more often on network television this season than any other concert artist, and his April 5 appearance on the Dinah Shore Show was one of the best. He is dancing better than ever—there is something about serving a stretch in a hospital that seems to do a dancer a world of good. This time Greco, assisted by four of his dancers, did the Ravel *Bolero*. Originally choreographed by Argentinita, it is theatrically a knockout. It has form, contrast, climax.

Ray Bolger, not seen enough this year, was a delight on the Dinah Shore Show of March 15. He danced charmingly with a group of children in a Paris street scene. Later he loped and clowned in a series of ballroom dances with a procession of invisible partners. He finished up in a pretty waltz with Miss Shore.

Mary Martin introduced Dirk Sanders (who came to the U.S. with Roland Petit's Co. last year) as a real find on her evening show of March 29. Dirk has an exciting personal quality, and his dance to "Crazy Rythm" was excellent. Joe Layton choreographed an ensemble number for a group of eight good dancers. The general effect was not uninteresting, but the effort to be different resulted in some downright odd steps.

As a director, Gower Champion showed nice feeling for period in the "essences," waltz clog and soft-shoe steps he set for *Forty-five Minutes From Broadway*, the musical nostalgic of George M. Cohan. Peter Conlow assisted.

Champion and wife Marge danced to "A Certain Smile" on the Academy Award program of April 6. It was reported as Marge Champion's farewell appearance as a dancer. I hope not, for she should be remembered for a better performance. Her posture, usually so good, was faulty at neck and shoulders, and the dance was as cliché-ridden as the whole affair.

The occasion included another good dancer out of her element. Taina Elg danced as Gigi, pigeon toes and stilted movements marked her as the awkward adolescent, and a few graceful waltz steps designated the butterfly that emerged. Too bad to have been so lacking in imagination and invention when the occasion commanded so large an audience and of-

fered the talents of such a good dancer.

Lightweight, yet Arthur Murray's Party continues as one of the shows most rewarding in dances. The best moments are usually the hopped-up ballroom dances James Starbuck sets for the Murray teachers. The Paso Doble on March 16 was truly exciting as danced by Thelma Tadlock, Peter Gladke and the other pros.

This is one of the few shows whose technical staff will try the clever gimmicks television lends itself to. On March 16, framed dancers materialized on a canvas, dancing with busy paint brushes. The dance that followed may have been merely Mrs. Murray and a group of boys skipping up and down a short flight of stairs, but it looked brighter for the bright beginning.

Its weekly contests are fun, especially when they go way out, like the day Beatrice Kraft and Joey Bishop did a ballroom dance in East Indian style. The prominent people who take part are good sports. The will to dance and the dream that they could have been dancers had things been different is more universal than is suspected. But I do think it is bad taste to judge the contestants by measuring the bleating of the studio audience. Rarely are the best dancers given first place, and some of the responses are an insult to the performers and to the taste of intelligent viewers.

In hasty summary, a word of praise for Jon Gregory, director of the dapper lads who introduced the stars of Frances Langford's special show with light-footed elegance. And a citation for the choreography for Janis Paige and the four boys in the "How High is the Mountain" number on the Chevy Show of March 2. It was a shining example of integrating girl singer and dancing boys. And special mention for the talented girl who won the leading role in the high school musical in the March 16 episode of Father Knows Best. *THE END*

Mary Martin and Dirk Sanders, leading dancer on her duo March 29 programs.

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AMERICAN SOCIETY OF TEACHERS OF DANCING, Astor Hotel, NYC
Convention, Aug. 9-14

DANCE TEACHERS CLUB OF BOSTON (DMA)
Training School, Aug. 24-28, New England Mutual Hall, Boston; Convention, Aug. 31-Sept. 3, Hotel Somerset, Boston

ASSOCIATED DANCING TEACHERS OF SO. CALIF. (DMA)
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AMIABLE DISPUTE

Two authorities tangle on the subject of dance notation

PHOTOS BY HAL BERGSOHN

Heated discussions on the merits and demerits of existing dance notation methods are to be expected these days when notation enthusiasts get together. While the written recording of dance based on the work of the late Rudolf Laban has a definite lead in popularity, there are several systems which have loyal followers.

On this page is an unusual account by a sharp-eyed photographer who was on the scene recently at a reception given for Leonide Massine in Essen, Germany. The famed dancer-choreographer had just performed one of his lecture-demonstrations on American Indian dance (a subject that especially fascinates Europeans). Among those present at the party were Kurt Jooss and Albrecht Knust. Mr. Knust, who is the leading European disciple of Laban, and the author of a book on Kinetography, found himself in a notation discussion with Massine:

Below:
Massine spreads his arms before notation expert Albrecht Knust and asks, "Well, according to Laban, how would you write this?"

Knust notates Massine's position, explaining what symbols are needed and what they mean. At left, Isa Partsch, asst. to Kurt Jooss at Essen's Folkwang School. "No, no," says Massine, "too complicated, too slow, too hard to read!"

Below:
Massine shows Knust the same stance as notated in the Stepanov system, to which he subscribes. Between them is Marcel Luipart, Balletmaster of the Essen Opera.

Below:
Knust, laughing, explains that the symbol Massine has written is so general that it could describe several positions, not just the specific one desired.

The argument had no resolution, each protagonist sticking firmly to his own point-of-view, admitting good-naturedly that there might possibly be something to learn from the other.

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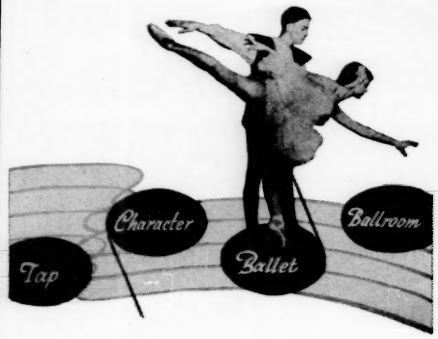

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MOVIES IN THE MAKING

"DARBY O'GILL AND THE LITTLE PEOPLE"

The Walt Disney Studios are probably the only ones in the world who would attempt such a gigantic film with such minute people! For *Darby O'Gill and The Little People*, 200 leprechauns invaded Hollywood —special doors were built all over the Disney lot for the 21-inch visitors—and choreographer Tommy Mahoney had some rather unique experiences with the "little people."

"Leprechauns look quite a bit alike," Tommy says. "They wear green coats and breeches, black shoes with silver buckles, and red cocked hats with white owl feathers stuck in them. They are harmless people who like to dance and play hurley in the moonlight, with an occasional Donnybrook thrown in for the exercise of it. King Brian—born more than 5,000 years ago — is their leader. Like all leprechauns, he fell from heaven. Of course none of them age like ordinary people. They get to their best age, the

Tom Mahoney is under special contract to Walt Disney Studios, where he choreographs and stages numbers for all the Disney films, as well as for the other enterprises of this organization — which include Disneyland, Disney Night at the Hollywood Bowl, television spectaculars, etc. At present, he is in conference on the forthcoming "Babes in Toyland."

200 leprechauns have a 6-minute dance in "Darby O'Gill and The Little People," Disney film due for July release.

prime of life—50 or better—and they stay there. There are no lady leprechauns. Leprechauns have gold aplenty, but food can be a problem for them, and then often exposes their tiny tempers."

"Incidentally," says Tommy, "all these leprechauns arrived in Hollywood by pooka. (A pooka can be anything—horse, rabbit, dog, or just whatever you need.)

"The leprechauns didn't get the typical visitors treatment, but they don't seem to care. There were no visits to Disneyland, no television guest appearances, and no press conferences or cocktail parties with the starlets. Leprechauns, not interested in sex, like whiskey, dancing and horse racing."

Planning the big leprechaun dance scene in this film meant a good deal of research for Tom Mahoney into the world of Irish jigs and reels. Ways of handling the scene were planned and discussed at length with all department heads, since, as might be imagined, problems of scale were considerable.

When the leprechauns actually arrived on the scene for work, little time was wasted. Two hundred strong, plus fifty horses, they worked on soundstages that had on them every available light in Hollywood, rented to properly light the enormous stage. The temperature stayed around 137 degrees constantly. The choreographer rehearsed his "wee" dancers for five weeks, and then the shooting schedule covered three weeks. The results, soon to be seen on film, show that leprechauns can dance, leap, fly and jump over enormous objects.

ROY CLARK

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(Advertisement)

IN THE NEWS

Jack Mitchell

ENROUTE TO MADRID: A spring visitor to Manhattan was Spanish dance star Luisillo, who recently concluded a highly successful tour of Australia and New Zealand with his Dance Theatre. He is shown at a NYC reception in his honor, with teacher-guitarist Juan Martinez.

DISTINGUISHED VISITOR: Peggy Van Praagh, noted British teacher and ballet producer, is coming to the USA this summer to head the Ballet Dept. at Jacob's Pillow, and also to teach at the July 11-15 Seminar in Detroit of the Cecchetti Council. Last year Miss Van Praagh was Dir. of the Edinburgh Festival Ballet, and recently she has been staging British ballets for foreign co's.

Enar Merkel Rydberg

"THE MOON REINDEER": Mariane Orlando and Bjorn Holmgren, of the Royal Swedish Ballet, in "The Moon Reindeer," to be seen June 3 at the Stockholm Festival. Based on a Lapland legend, the ballet was choreog. by Birgit Cullberg for the Royal Danish Ballet in '57. In Copenhagen, Hanne Marie Ravn had great success with her recent debut in the title role.

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THE BOLSHOI BALLET IN PERSON

Terence McCarten, N.Y. Herald Tribune

***LEADING BALLERINAS ARRIVE AT IDLEWILD AIRPORT:** 120 male and female members of the Bolshoi Ballet arrived in New York aboard two chartered airliners on April 11. Heading the female contingent were, above, l. to r.: Ekaterina Maximova, Marina Kondratieva, Maya Plisetskaya, Raissa Struchkova, Liudmila Bogomolova and Nina Timofeyeva.*

WE HOPED IT WOULD AND IT HAS: Sol Hurok, who, with ANTA, is sponsoring the ten-week appearance of the Bolshoi Ballet in the United States and Canada, says that it has taken him thirty-five years to make this dream come true. As seen by the photos on this page, the dancers have actually arrived. On April 16, too late for a report in this issue, the Bolshoi Ballet's Gala Premiere took place at the Metropolitan Opera House. After twenty-seven performances at the Met and five at Madison Square Garden, the company is scheduled to appear in Los Angeles (May 19-30), San Francisco, Montreal, Toronto, possibly other cities.

An incredible and unprecedented request for tickets for the Met season brought about bedlam in mail order and box-office—the latter less serious, since the initial order response to Mr. Hurok's mailing list of 38,000 (individuals and organizations which have bought tickets for his previous attractions) got first call. Thousands on this list, including many dance people, had their checks returned, orders unfilled, and were confused, frustrated and aroused. Tempers and telephone bills ran very high.

WE THOUGHT IT MIGHT AND IT DID: A major result of the Bolshoi visit has already happened—a speaking up for U.S. Government help for the arts.

Growing pride in American arts, plus proof of its power in international relations as seen in our Cultural Exchange Program, plus, now, the obvious interest, despite politics, in the Bolshoi, has gradually given our Congressmen the courage to speak up. The April 5 issue of *The New York Times* Sunday Magazine Section presented an article by Senator Javits (N.Y., Rep.) announcing that he will shortly introduce in Congress a bill calling for "the establishment of a United States Arts Foundation that would bring the prestige of the Federal Government to bear to develop more fully and disseminate more widely our cultural heritage." He calculates that "the expenditures under the bill would not exceed $5 million annually . . . and would stimulate as much as $50 million in private activity in the performing arts, over and above what is now being spent."

"Bah," says Mr. Hurok to the Senator's almost revolutionary move. "An arts foundation is just pussy-footing. Let's be more straightforward and admit that the arts, especially ballet, have to get more than 'interest' and 'support.' Ballet needs lots of plain money if it is to grow and give the public what it obviously wants—a great and wonderful company. But such a company must have a school, a home, financial security for not just this season, but for decades ahead." *L.J.*

Wide World

***ULANOVA MEETS THE PRESS:** Galina Ulanova, arrived with an advance party, answers questions at a press conference in the Hurok office on April 8. Wearing a becoming rose-red mohair coat, black skirt and white knitted blouse, the almost legendary ballerina looked chic and was most gracious.*

***HAPPY HUROK POINTS WITH PRIDE:** Blue-eyed, blond-haired Ulanova (much more attractive in person than in photographs) posed pleasantly for photographers on the day of her arrival. She appears here with Sol Hurok before the stencils of the mailing list that brought a fabulous request for Bolshoi tickets.*

Jack Mitchell

***THOUSANDS IN THE RAIN:** Would-be ticket buyers, disappointed when their checks were returned from the Hurok office, were offered the solace of first try at the Madison Square Garden box-office for 5 performances May 12, 13, 15 and 16 of a "Highlights" program. On April 10 the line seemed endless, 5-deep, many waiting as long as 5 hours. Said one of the Garden's guards: "I can understand this for a big fight, but for the ballet! — are they crazy?"*

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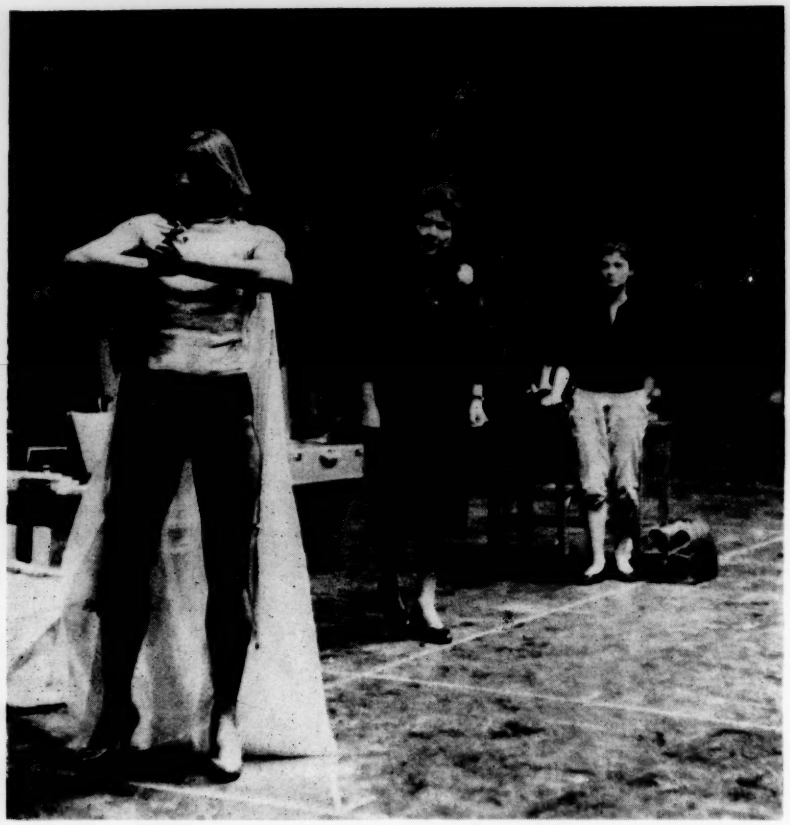


In rehearsal, ballet dancer Maria Karnilova, who plays the role of a veteran burlesque queen, shows Gypsy (Sandra Church) the technique of bumps and grinds, while Mama (Ethel Merman) looks on with displeasure.

BACKSTAGE WITH "GYPSY"

BY DAVID BOROFF

Jerome Robbins, changing pace, choreographs-directs a musical in vaudeville, burlesque genre

PHOTOS BY RAD BASCOME

Backstage at the Winter Garden one afternoon in April, Jerome Robbins hunched over a piano with his associates in solemn conclave over a production number. It was during a rehearsal break, and performers were standing around desultorily while production subalterns buzzed about. In the middle of the stage, a lavishly-contoured girl in leotards, black stockings, and high heels was doing a highly-stylized burlesque routine far, far from the climate of Minsky's. With an air of desperate concentration, she rolled her neck and shoulders again and again, and then arrived at a bump and grind.

In a week, *Gypsy*, Mr. Robbins' new musical, would head for its first moment of truth—the out-of-town tryout in Philadelphia. The much-heralded show opens on Broadway on May 14.

It is characteristic of Robbins' restless creativity that, having done the biggest dance show in the history of theater in *West Side Story*, he has turned to a very different kind of show. "I get involved in material," Mr. Robbins explained. "I don't do a show because it has a lot of dance—or doesn't. *Gypsy* is almost the antithesis of *West Side Story*. Where *Story* is told through movement—dance

actually communicates plot and character —*Gypsy* does nothing of the sort. Where the earlier show has a cast trained in modern and balletic idioms, *Gypsy* has children and performers trained in tap."

According to its director, *Gypsy* is simply a play with music. Dance numbers are not extensions of characters, but simply out and out vaudeville numbers within the context of the action. The show, based on Gypsy Rose Lee's autobiography (it was also serialized in the austere pages of *Harper's Magazine)*, stars Ethel Merman as a stage mother. The roster of creative people fashioning *Gypsy* is impressive. Arthur Laurents did the book, Stephen Sondheimer wrote the lyrics (both worked together on *West Side Story)*, and Jules Styne composed the music. Robbins, again, is both director and choreographer. Leland Heyward and David Merrick are the producers.

Gypsy is an unashamed excursion into nostalgia. Full of vintage material, it deals with a vaudeville family more than thirty years ago. It conjures up the lost world of small-town vaudeville circuits, burlesque, and migratory show business families. Gypsy Rose Lee and June Havoc, her sister, grew up in such a family. Though the show disclaims explicit correspondences to fact, it is based on their coming of age in show business. Miss Lee, in fact, was consulted by Mr. Robbins, who also had a chance to look through her scrapbook.

The show's dance material is essentially "hoofy," but Mr. Robbins, according to one dancer, has a sly way of working in balletic motifs. Some of the numbers are deliberately "tacky," always a tall order to make come off. Robbins' principal drive was to make the production numbers authentic in order to reinforce the story.

"It would be easy," he says, "to sell the numbers by making wing-ding productions out of them. Maybe I'm trying to be too authentic." "One sure thing," he added wryly, "the show's not going to start a new trend in dance."

"I see *Gypsy* as a strong dramatic show," says Robbins. "I am fascinated by this theatrical family. Essentially, it is a story about recognition—all kinds of recognition. Not merely the kind that comes with fame, but people recognizing each other and themselves—what they really are."

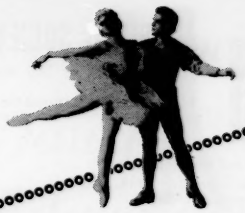
The show is pre-eminently about a stage mother. "But it's not really about show business," Robbins explains. "It's about family life—how a mother comes to recognize her daughter, and a daughter learns to know her mother."

Paul Wallace, who grew up in Hollywood and appears in the show, says he constantly experiences a shock of recognition. "I've seen stage mothers just like her. When I watch a run-through it pulls me up short."

Ethel Merman and Jerome Robbins worked together before when he did the

(Over)

Bob Tucker, crouching on footlights, is choreographic assistant to Jerry Robbins in "Gypsy." He is seen here rehearsing the show girls in the lassitudes of a burlesque chorus number.



Behind the scenes in Russia with the Bolshoi Ballet

Faubion Bowers, who recently returned from a trip to Russia, tells you all about his interview with Ulanova, contrasts her flawless style with the exuberance of Plisetskaya, and the fireworks of Bovt. He explains the Soviet system of training, the unique place of the Bolshoi in the entertainment world. Illustrated with 60 photographs. $5, now at your bookstore.

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GYPSY *(Continued from Page 25)*

choreography for *Call Me Madam*. Their paths first crossed back in 1938 when Robbins, a neophyte, danced in the chorus of *Stars in Your Eyes*, in which she co-starred with Jimmy Durante.

A distinctive feature of *Gypsy* is the generous use of children. Robbins has worked with children before in *The King and I* and in *Peter Pan*. "You forget their age if they have discipline," he says. "Of course, they find it a little harder to make changes than adults." "And," he adds, "I think adults are sometimes just as child-like."

One of the gaudier bits of the show's advance publicity relates to the casting of authentic burlesque strippers. Dozens of 52nd Street's denizens tried out, and the stage of the Winter Garden is said to have groaned under their collective exertions. But art proved to be superior to life. Robbins decided that well-trained dancers worked out much better than the real thing. (The only near-exception is Faith Dane, who, though a trained dancer, musician and comedienne, has, in some lean months, done a specialty act in burlesque.)

One of the show's pseudo-strippers is well-known ballet dancer Maria Karnilova, who was a soloist with Ballet Theater, and who appeared last year in Robbins' Ballets: U.S.A. To Miss Karnilova, doing a strip act—its somewhat genteel, legitimate-stage version, at any rate—is basically a technical job. "The way we do it is more precise," she says with a certain prim chauvinism. To serve her apprenticeship, she watched a sleezy burlesque film on 42nd Street. She also consulted bur-

Jacqueline Mayro, 7, who plays the role of Gypsy's sister as a child, shows Gypsy (Karen Moore, 10) a dance step.

Director-choreographer Jerry Robbins assembles members of the cast to read them his notes on a run-through.

lesque comic Irving Harmon, who is in the show. Harmon, a veteran of many years on the burlesque circuit, gave her tips on what strippers do when they are about to go on stage.

Harmon, a kind of amateur historian about the history of burlesque, and an elegist of its decline, attests to the authenticity of *Gypsy*. He was picked for the cast while performing in a Philadelphia burlesque show. "They came to see Georgia Southern," he explains, "and they saw me work. But they saw past the comic bit and gave me a straight part as Pop."

For Harmon, this is a happy return to the theater. "When Ethel Merman gets the kids back into the theater, she says, 'At last, back in the theater!' That's the way I feel. I liked the idea of a dressing room in the back."

Though he is jubilant about his present good luck, Harmon is rueful about the fall and decline of another folk art. "Burlesque is a dying form," he says. "The minstrels are gone, the circus is dying, and burlesque is on its way out."

But expectations run high along Broadway for a re-creation of an era, as well as a smash hit. And the cast chants a chorus of praise for Robbins' directorial wizardry. "There's not much dance in *Gypsy*," a boy in the cast observes, "but what there is is fabulous. Everyone talks about brilliance, but I had never seen it until I worked with Jerry Robbins. Everything he does comes instantaneously alive."

THE END

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REVIEWS

Reviewed by Doris Hering: **Jean Erdman; "Entre-Acte" by Murray Louis; Averil Tong & Co.; Diane & Vol Quitzow, Sallie Bramlette, Pat Hammack, & assisting dancers; Joseph Gifford Dance Theatre.**

Reviewed by Selma Jeanne Cohen: **May O'Donnell & Co., Leon James & Al Minns; 5 O'Clock Dance Theatre.**

Jean Erdman in Two Solo Programs
92nd Street "Y"
March 9 and 16, 1959

There are two aspects to Jean Erdman. There is the nature-creature — winsome, spontaneous, moving in languorous curves and light staccato. The effect is of water glancing over pebbles or leaves playing with sunlight. It is the Jean Erdman of *Upon Enchanted Ground, Changingwoman,* and *Hamadryad* . . . repertoire works repeated on the second program.

The other Jean Erdman is the intellectual, the pursuer of profound, even scholarly, themes. Several of her new solos fell into this chilly domain.

Two major changes take place in Miss Erdman when she toys with the world of ideas. Her torso goes dead. She continues to move animatedly, but the movement is without a dynamic center. And as though she were unconsciously compensating for this change, Miss Erdman encumbers herself with props — beautiful ones, clever ones — but props that never really come alive in her hands.

In *Fearful Symmetry,* a suite based upon William Blake's *The Tiger,* Miss Erdman began with her body encased in a gleaming geometric universe-form (designed by Carlus Dyer). She set it down, whirled away from it, and never again made full use of its design possibilities.

The same problem occurred in *The Road of No Return,* in which Miss Erdman, regally clad in cape and crown, performed a sort of highbrow strip tease, yielding fragments of her costume to four flame-forms (designed by Zenia Cage).

The approach in *The Road of No Return* and in the satirical *Now and Zen-Remembering* was essentially verbal, rather than kinesthetic. The latter work, which included a canopy and butterflies, a nosegay and a stool, and a peripatetic clarinettist, journeyed through the psyche of a woman

from tomboy to seductress to woman. The road was clinical, rather than emotional.

The same play on words, rather than on movement, robbed Miss Erdman's *Pierrot, the Moon* of its potential charm.

Fortunately the pendulum did not always swing so widely between Miss Erdman's two styles. On both programs there were new works of genuine distinction.

In *Elegy*, to the lonely sound of a shepherd flute, Miss Erdman made her way in a semi-light. The light became stronger, shining on her shoulders, as she danced a lamentation-in-silence. Then, with hands up, wrists beating together, she made a heroic exit. *Elegy* had both simplicity and maturity.

There was simplicity, too — and a welcome succinctness — in *Four Portraits from Duke Ellington's Shakespeare Album*. Witty portraits they were! As Desdemona she crossed the stage, trailed by an impossibly long veil that was finally caught by an offstage hand. As Lady Macbeth, she created endlessly varied improvisations on the theme of hands. As Kate, she whipped through angry extensions and turns, then melted to the floor to read about docility. And as Cleopatra, she fell with a green snake on a leash.

Two of Miss Erdman's solos, *Salutatio* and *Bagatelle*, were balletic — a change in style for her. They were executed without a trace of self-consciousness. She has gained much in technical polish, and throughout the performances, looked sleek, trim, and handsome.

Principal composer for the first program was Ezra Laderman, whose music, especially for *Duet for Flute and Dancer* and for *Solos and Chorale* was lovely. *D.H.*

May O'Donnell & Dance Company
Leon James, Al Minns, Marshall Stearns
92nd Street Y
March 15, 1959

Miss O'Donnell's new works could have revealed her range as a choreographer, for one was a tragic, dramatic solo and the other a bright, group study in pure dance. What the works really revealed is that Miss O'Donnell is at her best when she composes in abstract vein, and especially when she composes for men.

The new solo, titled *The Haunted*, was given a beautiful performance. Miss O'Donnell has a marvelous command of sustained movement, and she danced with breadth and power. But, while the program note asserted that the piece, danced to a score by Carl Ruggles, was based on Eugene O'Neill's *Mourning Becomes Electra*, and although there were spoken lines at the opening to remind the audience of this fact, the dance did not suggest the portrayal of an individual character. The situation was too generalized to be dramatically moving.

The second work, though new to New York, had been premiered on March 8 at the Philadelphia Dance Academy. *Dance Energies — First Series* used a company of six dancers in various arrangements, beginning and ending with the entire group on stage. The eight intervening sections ranged from solos to quartets, each taking its tempo and quality from the contrasting dynamics of Ray Green's music. Among them were a virtuoso variation, full of spectacular leaps for two boys; a syncopated piece for three girls; a tranquil duet for a boy and girl; a light paced allegro for three boys; and a sustained adagio for two boys, who lifted a single girl through a series of almost acrobatic positions. Through it all the dancers moved with mechanical precision devoid of personal expressiveness. As a study in contrasting movement qualities, the work was superbly constructed. By its nature, it made extraordinary technical demands on the dancers, all of whom met them with phenomenal skill.

The program concluded with an abbreviated version of Marshall Stearns' lecture-demonstration on American Jazz Dance, given at the "Y" last December and reviewed in February. *S.J.C.*

"Entre-Acte" by Murray Louis
Henry Street Playhouse
March 20, 21, 22, 1959

What is more enticing than the world of vaudevillians and mountebanks—a world of on-stage bravura and off-stage bleakness. It has constantly attracted playwrights, painters, and choreographers.

Murray Louis brought piquant imagination to the theme. In fact, sometimes he was more conjurer than choreographer.

He began in a questing mood *(Backstage)*. In the nakedness of flesh-colored tights, he stretched across a make-up table and through its mirror. An unseen voice intoned, "Is it time? Is it now?" And three females figures (Peggy Barclay, Julie Hamilton, and Anne Sherman) stood quietly, their heads bowed. Mr. Louis donned a hooded cape and departed.

The women mechanically dipped and rose *(Overture)*. A striped upstage curtain parted to reveal a row of colored footlights and a circle of light. It was as though one had been turned about and were suddenly on stage, facing the audience. For the remainder of *Entre-Acte* there were shifts to

(Continued on Page 67)

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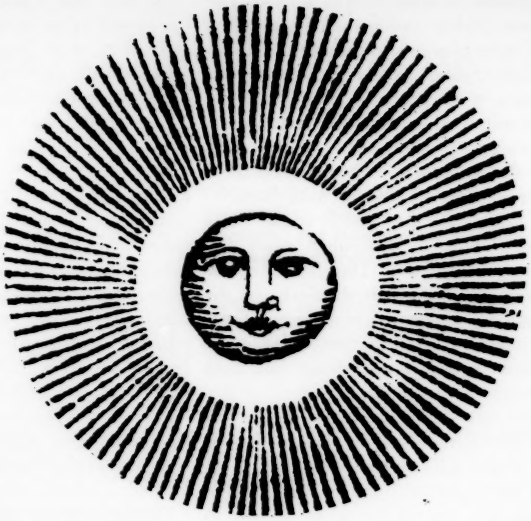


SUMMER CALENDAR OF DANCE EVENTS HERE AND ABROAD

Authenticated News

Brahmin dance student in India.

While DANCE MAGAZINE's calendar is the most comprehensive that exists, and is accurate as of presstime, readers are advised to check for last-minute changes.

ON THE FOREIGN SCENE

FESTIVALS AND EVENTS

Australia

Sept. 14-26, Sydney Eisteddfod (ballet, tap and folk dance competitions).

Oct. — possible Borovansky Ballet season in Sydney.

Austria

May 16-Oct. 3, Salzburg Marionette Th. (daily).

May 30-June 21, Vienna Festival (incl. Vienna Opera Ballet).

July 21-Aug. 19, Bregenz Festival (Vienna Opera Ballet, July 23, 26, Aug. 7; also in "Arabian Nights," July 22, 25, 29, Aug. 1, 2, 5, 8, 9, 12, 15, 16, 19).

July 26-Aug. 4, World Youth Festival (incls. dancers from participating nations), Vienna.

July 26-Aug. 31, Salzburg Festival (Jerome Robbins' Ballets: U.S.A., Aug. 12, 13, 15, 17).

Folklore evenings: every eve in Innsbruck; weekday eves in Salzburg; resorts in Alpine provinces, esp. Mayrhofen, Seefeld, Bad Aussee. Participate or watch.

Belgium

July-Aug. Ballet and dance perfs. at Ostend, Knokke, Le Zoute and other beach resorts.

Canada

July 11-Aug. 15, Vancouver Int'l Festival (Ballet Espanol Ximenez-Vargas, July 14-18, 20-25; U. of British Columbia dance program, July 24; Takarazuka Dance Theatre, Aug. 10-15; also ballet in "Orpheus and Eurydice," July 18, 22, 24, 27, 31, Aug. 4).

Chile

May-July, tentative season of weekly perfs. by Chilean National Ballet, Santiago.

Cuba

May, season by Ballet Nacional de Mexico, Havana.

May 21, 22, Tere Amoros, Havana.

June, for 2 weeks, Rosario & Her Spanish Ballet, Havana.

Oct., possible season of Ballet Alicia Alonso, Havana.

Denmark

May 1-Sept. 13, Tivoli Gardens (includes pantomime and ballet perfs.), Copenhagen.

May 18-31, Royal Danish Ballet & Music Festival (Royal Danish Ballet, May 18-20, 22-24, 27-31; lecture-demon. at Pantomime Th., May 28).

July 11-13, Folk dance, Roskilde.

July 17-Aug. 14, Jose Greco & Co., Copenhagen.

Sept. 1, Fall season of drama, opera and ballet begins in Copenhagen, Aalborg, Aarhus, Odense and Skive.

England

The Royal Ballet: May 2, 6, 9, 11, 13, 16, London. Covent Garden season ends June 20. Possible short mid-Aug. season.

Royal Ballet Provincial Tour: May 11-16, Bournemouth; 18-23, Cardiff; 25-June 6, Birmingham; 8-13, Southsea; 15-20, Brighton.

through May 9, Tamara Toumanova, London.

through May 9, Carmen Amaya & Co., London.

May 11 for 2 weeks, Susana & Jose, London.

opening May 12, Pilar Lopez & Her Ballet Espanol, London.

May 15, Oxford; May 25, Birmingham; June 1 to 13, Manchester — Antonio's Spanish Ballet.

May 22-23, Creve Dance Festival.

May 25 for 2 weeks, London; June 8, Brighton — Ballet Rambert.

June 3-13, Bath Festival (Dancers of the Royal Swedish Ballet).

June 22-27, Bournemouth; 29-July 4, Oxford;

July 14-Sept. 12, London — London's Festival Ballet.

July 27-31, Blackpool Dance Festival.

Aug. 23-Sept. 12, Edinburgh Festival (Les Ballets Jean Babilée, Aug. 24-29; National Ballet of Finland, Aug. 31-Sept. 5; Robbins Ballets: U.S.A., Sept. 7-12; Military Tattoo (incls. Highland dancing), Aug. 24-26, 27-28, 31-Sept. 2, 4-5, 7-9, 11-12)

Folk Dance:

English Folk Dance & Song Society Festivals: May 2, Malvern; May 15-18, West Wight; June 20, St. Albans; Aug. 1-8, Exmouth; Aug. 8-15, 15-22, Summer House Parties, Southampton Univ.

May 18, Morris Dancing, Bampton and Headington.

May 30-31, Morris Dancing, Thaxted.

June 6, Grenoside Sword Dance, Sheffield.

June 20, Morris Dancing, Abingdon.

July 5-12, Internat'l Eisteddfod, Llangollen, Wales.

July 11-12, Morris Dancing, Exeter.

July 18, Folk & Morris Dancing, St. Albans.

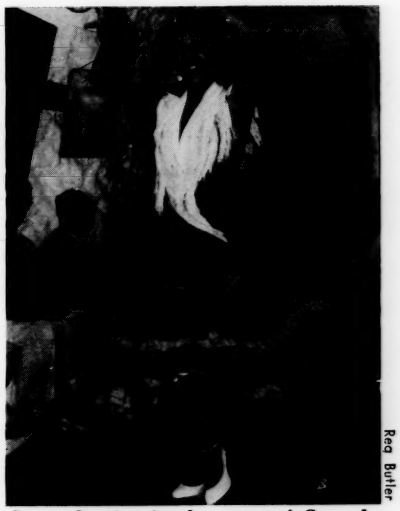
Aug. 3-8, Nat'l Eisteddfod, Caernarvon.

1st week of Sept., Highland Dancing, Braemar, Scotland.

Sept. 5-6, Morris Dancing, Headington.

Sept. 7, The Horn Dance, Abbot's Bromley.

Sept. 26-27, Morris Dancing, Ludlow.



Reg Butler

Gypsy dancing in the caves of Granada.

Reg Butler

Greek dance in Salonica.

Finland

May 17, Ritvala Hilka Festival (folk dance), Saaksmaki.

July 5, 12, 19, Aug. 2, 9, Folk dance, Savonlinna.

France

Paris Opera Ballet: ballet eves every Wednesday during May and June, also in operas; ballet season during July; Paris Opera closed in August.

Paris Opera Comique: ballet perfs. on Fridays (optional).

London's Festival Ballet: May 23-26, Bordeaux; May 29-30, Dijon; June 20-21, Vichy.

early May, Royal Swedish Ballet, Paris.

through October, Marcel Marceau & Co., Paris.

(Over)

May 10-28, Jose Greco & Co., Paris.
May 11-13, Popular Ballet of Haiti, Paris.
May 19-June 3, Bordeaux Festival (incls. London's Festival Ballet).
during May, Nantes Festival of Music & Dance.
June-July, Bourgogne Festival of Nights.
June 5-20, Strasbourg Int'l Music Festival (danced interpretation of "Cendrillon").
June 30-July 5, Ballets of the Indian Nat'l Th., Paris.
during June, Choreographic Galas, Enghien-les-Bains.
July 1-5, Beilac Festival of Dance, Music & Th.
July 10-31, Aix-en-Provence Int'l Music Festival (incls. ballet).
July 15-19, Robbins' Ballets: U.S.A., Paris.
July 18-Aug. 2, Int'l Dance Festival & Young Choreographers' Competition (includes de Cuevas Int'l Ballet), Aix-les-Bains.
during July, Paris Opera Ballet, Orange.
Aug. 1-8, Festival of Theatre Games, Sarlat.
Aug. 11-31, de Cuevas Int'l Ballet, Deauville.
Aug. 21-25, Ajaccio Festival of Lyric Art.
during Aug. & Sept., Choreographic Galas, Vichy.

Folk Dance:

May 16-18, Aix-les-Bains and Antibes.
June 7, Avignon.
during June, Int'l folklore perfs., Limoges.
July 5, Arles.
July 13-17, Int'l Folklore Festival, Nice.
July 19, Vaison-la-Romaine.
July 20, Saint-Jean de Luz.

Authenticated News

Shepherds dance in North Africa's fields.

July 23-26, Breton dances, Quimper.
July 29-Aug. 3, Basque & Pyrenees dances, Bayonne.
during July, Int'l Folklore Festival, Villeneuve-les-Avignon.
Aug. 8-9, Drama & Folklore Festival, Mavejols.
Aug. 9-16, Basques & Pyrenees dances, Saint-Jean-Pied-de-Port.
Aug. 16-23, Basque festival, Hendaye.
Aug. 22-23, Breton dances, Concarneau.
Aug. 29-31, Drama & Folklore Festival, Guingamp.
Aug. 30-Sept. 6, Alsatian dances, Besancon.
Sept. 5-6, Nat'l Folklore Congress, Arles.
Sept. 6, Int'l Folklore Festival, Amélie-les-Bains.

Germany

May 7-June 8, Wiesbaden Int'l May Festival (incls. ballet).
July 11-Aug. 10, Hanover Summer Festival (incls. ballet).
July 28-Aug. 16, European Weeks (incls. folk dance), Passau.
Aug. 9-Sept. 9, Munich Opera Festival (opera ballets).
Sept. 20-Oct. 6, Berlin Festival Weeks (incls. ballet).
Oct. 9-12, Kasseler Music Festival (incls. folk dance).

Greece

Aug. 1-Sept. 15, Athens Festival (incls. Robbins' Ballets: U.S.A.).

Guatemala

May 20, 21, Alonso & Youskevitch, Guatemala City.

Holland

June 6-7, Int'l Folklore Festival, Weerselo.
June 15-July 15, Holland Festival (incls. José Greco & Co. in Amsterdam, The Hague, other cities).
July 2-Aug. 27 (on Thursdays), Folk dance, Schagen.
mid-July-mid-Sept., Kurhaus season (incls. ballet), Scheveningen.

India

week of Aug. 15 (Indian Independence Day), dance perfs. in Bombay, New Delhi, Calcutta, Madras, other cities.
summer dance season in mountain resorts, esp. Ooty, Kodaikanal, Darjeeling, Mussoorie.
Indian dance schools operate and give perfs. all year round.

Indonesia

all year, at irregular intervals — numerous village festivals incl. local dance.

Ireland

May 10-24, Cork Festival (incls. ballet).
June 14-21, Dublin Int'l Festival of Music & Art (incls. ballet).

Wide World Photos

A Kandyan dancer from Ceylon spins plates.

Sept. 14-19, London's Festival Ballet, Dublin.
Oct. 17-Nov. 8, An t-Oireachtas (Nat'l Cultural Festival; incls. folk dance competitions), Dublin.

Israel

Folk Dance:
May 12, Eve of Independence Day, throughout Israel.
May 13, Independence Day Parade, Tel Aviv.
May 26, Lag B'Omer, Meiron.
June 12, Shavu'oth Festival.
June 12, Artists' Ball, Ein Hod.
during June, Negev Harvest Festival.
during June, Dolphiniade Festival of Sport, Song & Dance, Shavei Zion-on-Sea.
Oct. 17-23, Succoth (Feast of the Tabernacles), throughout Israel.
Oct. 24, Simchat Torah, Tel Aviv.

Italy

May 10-July 14, Florence May Music Festival (ballet perfs. May 21, June 25).
June 2-3, London's Festival Ballet, Turin.
June 11-July 12, Festival of Two Worlds (American Ballets, June 13, 18, 20, 21, 27 28; Ballets: U.S.A. July 3-5, 8, 10-12), Spoleto.
July 15-Aug. 3, Nervi Int'l Dance Festival.

Japan

June 1-2, Takigi Noh (Noh plays), Kyoto.
Aug. 6-7, Waraku Odori (folk dance), Nikko City.
Aug. 8-11, Awa Odori (folk dance), Tokushima.
Daily perfs. throughout year in Kabuki theatres in Tokyo, Osaka, Kyoto.

Norway

May 29-June 14, Bergen Int'l Festival of Music.

Drama & Folklore (ballet perfs., May 30, June 1, 2; folk dance almost daily).

June 23, Midsummer Eve celebrations (incl. folk dance), throughout Norway.

June 26-28, Norwegian League of Youth (incls. folk dance), Overhalla.

June-Aug. (Sunday, Tues., Thursday eves), Folk dance, Fana.

Puerto Rico

May 1-22, Casals Festival (Ballet de San Juan, May 3, 7, 8, 12).

Portugal

May 20-31, de Cuevas Int'l Ballet, St. Carlos.

during June, Gubenkian Festival (incls. local ballet).

during Aug., Sintra Musical Weeks (incls. local ballet).

Folk dance exhibitions by village folklore groups practically every Sunday at the various patron saint festivals.

Spain

London's Festival Ballet: through May 13, Barcelona; May 15-20, Madrid.

Tour of Janine Charrat Ballet: July 3-5, Orense; 7-9, San Sebastian; 13-16, Mallorca; 18-20, Valencia; 22-24, Burgos; 26-27, Santiago de Compostela; 29-31, Vigo; Aug. 2-4, Gijon; 7-9, Cadiz; 12-14, Jaen; 18-19, Elche; 22-28, Madrid; 29-30, Almeria; Aug. 31-Sept. 6, Madrid; 7-8, Salamanca; 13-14, Valladolid; 15-16, Albacete.

Tour of Pilar Lopez Spanish Ballet: during May, Madrid, several provinces; during June, Logrono and Badajoz Provinces; July 8-10, Mallorca; 14-15, Vigo; 18-20, San Sebastian; 29-31, Gijon; Aug. 16-17, Cadiz; 18-20, Jaen; 22-23, Elche.

during June, de Cuevas Int'l Ballet, Madrid.

June 20-July 2, Granada Int'l Festival of Music & Dance (incls. ballet, Spanish dance).

July 25-Aug. 31, Santander Int'l Festival of Music, Th. & Dance (Paris Opera Ballet, Aug. 4-7; also Antonio's Spanish Ballet, Coros y Danzas de Espana).

Sept. 20-Oct. 6, Seville Int'l Festival of Music, Th. & Dance (incls. ballet, Spanish dance). during Oct., Oviedo Int'l Festival of Music, Th. & Dance.

Flamenco dance can also be seen in Gypsy caves of Granada and Seville.

Sweden

May 29-June 14, Stockholm Festival of Opera, Ballet, Music & Drama (Royal Swedish Ballet, June 3, 7; ballet in opera "Aniara," May 31, June 6, 10; folk dance, May 31).

June 19-21, Midsummer Eve celebrations (incl. folk dance), throughout Sweden.

July 2-5, Folk dance, Boras.

July-early Aug., Folk dance, Rattvik.

July 15, 16, 18, 20, 22, 24, 26, 28, 30, Aug. 3, 5, 7, 9, 11, 13, Visby Festival ("Petrus de Dacia" music drama).

throughout summer, provincial tour of Sweden by members of Royal Swedish Ballet.

Switzerland

May 14, 15, Ballet evenings, Schaffhausen

end of May-beginning of July, Zurich June Festival Weeks (ballet).

June 4, Netherlands State Ballet, Interlaken. London's Festival Ballet: June 5-7, Genoa; 11-14, Zurich; 16-18, Lausanne.

July 1-end of Sept., Summer season of operetta, theatre and ballet, Baden.

Oct. 6, Jean Babilée Ballet Co., Ascona.

Folk Dance:

June 14, Mountain Spring Festival, Wengen.

June 20-Sept. 5, Folklore eve every Saturday, Montreux.

July 4-5, Braderie Festival, Bienne.

July 5, Mt. Regi.

July 26, Villars.

July-Aug., Every Monday eve, Brunnen.

Aug. 2, Gstaad.

Aug. 9, Grindelwald.

Aug. 15, Champery.

Aug. 15-16, Geneva Festival.

Aug. 16, Summer Alpine Festival, Château-d'Oex.

Aug. 16, Wengen.

Aug. 23, Alpine festival, Kamdersteg.

Sept. 7 (and most Saturday nights at the Kursaal), Interlaken.

Sept. 13, 14, Benichon Festival, Fribourg.

Oct. 18-19, Benichon Festival, Château-St. Denis.

Oct. 19, Alpine festival, Engelberg.

Turkey

May 15, Pamukka Festival (incls. folk dance).

May 26-27, Pergamum Festival (ancient and modern dances).

Aug. 20-Sept. 20, Izmir Int'l Fair (daily folk dance exhibitions).

Yugoslavia

June 30-July 12, Ljubljana Festival (includes Zagreb and Rijeka opera ballets; folk dance).

July 1-Aug. 31, Dubrovnik Festival ("Kolo" Serbian Folk Dancers, 3 perfs. end of July; "Lado" Croatian Folk Dancers, 3 perfs. beginning of Aug.; "Tanec" Macedonian Folk Dancers, 3 perfs. end of Aug.).

July 27, "Moreska" knightly dance, Korcula.

July-Aug., Split Festival (incls. ballet).

SUMMER COURSES FOR STUDENTS AND TEACHERS

Canada

June 22-Sept. 12, Banff Sch. of Fine Arts (ballet).

June 22-Aug. 8, National Ballet of Canada Summer Sch. (for teachers, June 22-27). Toronto.

England

July 14-18, Royal Academy of Dancing Teachers Congress. London.

July 18-28, Imperial Soc. of Teachers of Dancing Summer Congress. London.

July 20-25, Royal Ballet Summer Sch. for Teachers and Student Teachers. London.

Aug. 30-Sept. 5, Cecchetti Society Summer School, London.

France

July 16-26, Le Stage Mondial de la Danse (ballet, character, modern, Spanish). Paris.

Germany

June 29-July 15, Mary Wigman Dance Studio Summer Course. West Berlin.

July 5-25, Jooss Folkwang Sch. (ballet, modern, jazz). Essen.

July 26-Aug. 8, Krefeld Int'l Summer Academy of Dancing.

Switzerland

July 1-18, Simone Suter Dance Sch. Summer Course (ballet). Lausanne.

June 26-Aug. 8, Int'l Holiday Courses of the Swiss Assoc. of Prof. Dancers (modern, ballet, character). Zurich.

ON THE AMERICAN SCENE

DANCE EVENTS

(See also "On Tour" and "NYC Calendar")

ANTA Dance Theatre Festival, May 15-June 1, Los Angeles.

Ballet Borealis, June 29, Univ. of Minnesota, Minneapolis.

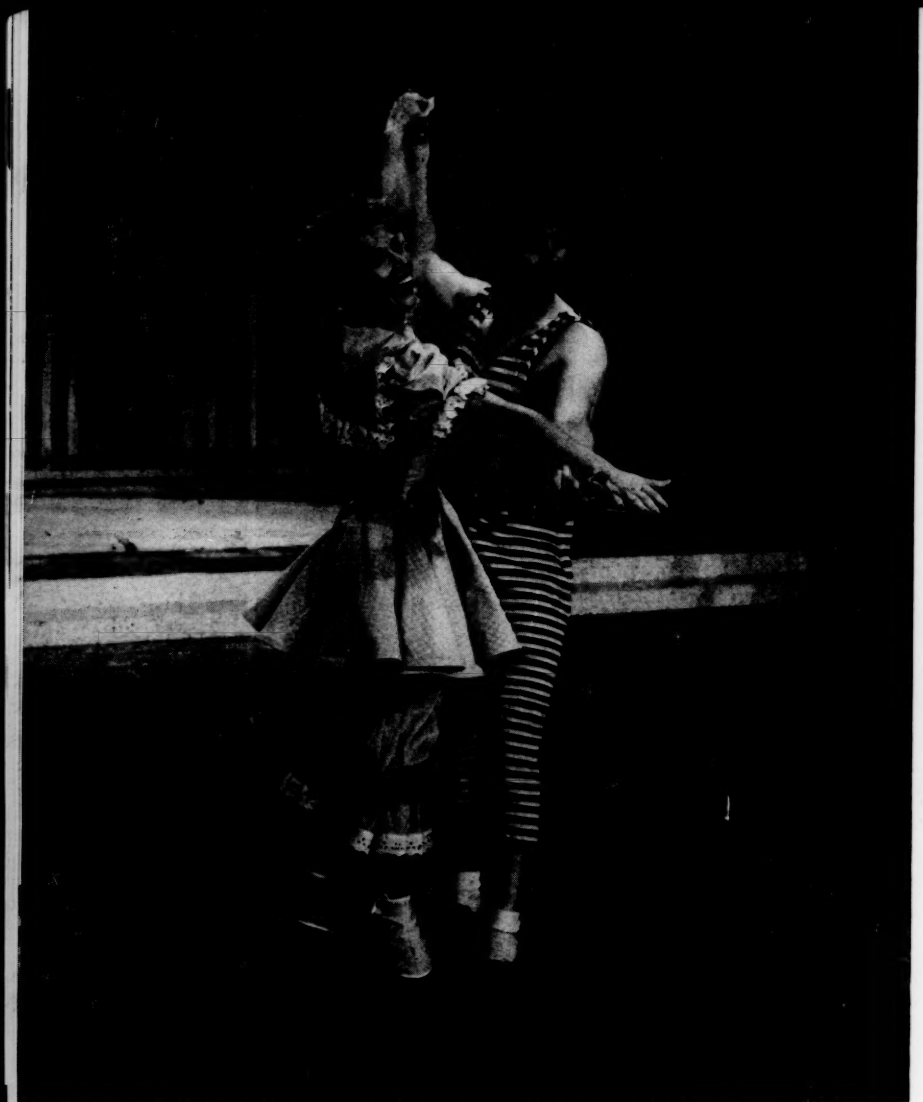
Ballet La Jeunesse, June 5, Wilshire-Ebell Aud., Los Angeles.

Carter Barron Amphitheatre: Aug. 3-9, Ballet Russe de Monte Carlo. Washington, D.C.

Authenticated Ne

A "haka" at a New Zealand meeting house.

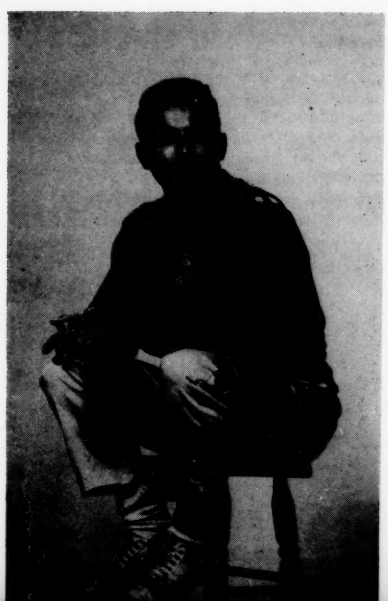
(Continued on Page 78)



Popular comedian Art Carney cavorts with Dinah Shore.

THE DANCE MAN BEHIND THE CHEVY SHOW

"Next to Dinah Shore," says TV executive,
"Choreographer Tony Charmoli is most indispensable"



"Musical numbers staged by Tony Charmoli," says the credit crawl. "Tony, a first-rate 'stager,' does a varied, integrated job."

The world of show business and the people who watch the "credit crawl" after NBC's Sunday night Dinah Shore Show are familiar with the choreography credit for Tony Charmoli. But even they have little notion of his actual importance and contribution to the hour-long color spectacular, which is seen weekly by over 28 million viewers.

Tony Charmoli won a 1955 *DANCE MAGAZINE* Award for the invention and consistent quality of his choreography on Your Hit Parade, where for over five years he presented, in dance form, the leading hit tunes of the week. During those years he presented, in dance form, the leading his tunes of the week. During those Dinah Shore Show. But, in addition to being able to work well with people, Tony contributes so much to what he is doing that an executive of the Dinah Shore Show said to us recently: "Oh, Tony Charmoli—outside of the star, he's this program's one indispensable person."

We talked to Tony recently, and he, in turn, spoke with much enthusiasm of the show's staff. He works closely with the producer, the director, the writers, the set designer, the lighting director, the costume designer, the camera director, the audio chief, and the musical conductor. The cast and crew meet on Tuesday before the rehearsals begin on Wednesday to discuss the following Sunday night show. Each department head submits his ideas, and the open discussion springboards new ideas. Tony may have a suggestion that will give the finishing touch or the correct introduction to an idea the director has in mind. Or Tony may get an inspiration from a discussion he hears between the producer and the director. At this meeting, suggestions are made for possible guest stars on forthcoming shows. Will this or that desirable, available, guest star balance with the rest of the cast on this particular program? Maybe not, and he will be put in reserve until just the right spot comes up. The staff is well aware that it takes only one person to pull down an entire program, so the balance of performers is a strong issue with them.

Tony has come up with some extremely unusual dance ideas, and the mail response has, several times, demanded a repeat—a rare request in the television world. Tony says his ideas "just happen," or they occur when he submits them in nebulous stage. An exchange of ideas, getting to work, and, somehow, it all takes shape.

Tony studies personalities and the manner in which they perform. Music, sketches of sets and costumes often suggest ideas that might become dances or production numbers. While we were discussing this particular topic in Tony's Hollywood home recently, the phone rang and the producer of the Dinah Shore Show wanted to know if Tony had any ideas yet for the personality who would be suggested at the following day's meeting. I overheard "No, but let's do the show in India, and lay them on nails."

The idea of who the person would be had not arrived yet, but this was only

(OVER)

Above: Betty Grable and Dinah Shore do a Roaring Twenties number.

Right: With Van Johnson, the star does "Blah!" — one of Dinah's favorites.

A Ray Bolger-Dinah Shore lesson.

Monday, and at Tuesday's meeting the round-table discussion would surely bring results. And it did—the particular performer who was invited to appear in that show never dreamed she had such dancing talent. Tony's magic touch and years of experience gave her a presentation she had never had before. Tony studied the star, her movements, her true personality, the things that made her look most natural, her best photographic angles, and her strongest qualities, plus ways of presenting her that would give variety to her performance. This star's name is withheld at her request because she is busy guesting on various TV shows this season, but she says: "Working with Tony Charmoli is like being on Conrad Hilton's guest list. Nothing is overlooked! I thought he was just a choreographer, but he became Dinah's co-host, and they left nothing to be desired for my performance. I had a chance to show my versatility. Tony was just as concerned with my sets, wardrobe and performance as he was with Dinah's. He took care of every department to make me look my best, and the result brought me many more guest spots. Tony's my favorite."

In other instances, Tony might talk with a guest star and submit ideas complete with music, wardrobe and sets. Sometimes the star listens, but reacts with faint interest, awaiting only his turn to elaborate on his own ideas. This may be something stale which he has already done in Las Vegas, a movie, or on another television show. Or perhaps the suggestion is one that is unbecoming to the star and to the show. This is when Tony has to use his best psychological approach. But he doesn't think in terms of a personal viewpoint. It's always "the show," and what, as he sees it, is best for it, the performer, and the balance of the overall production.

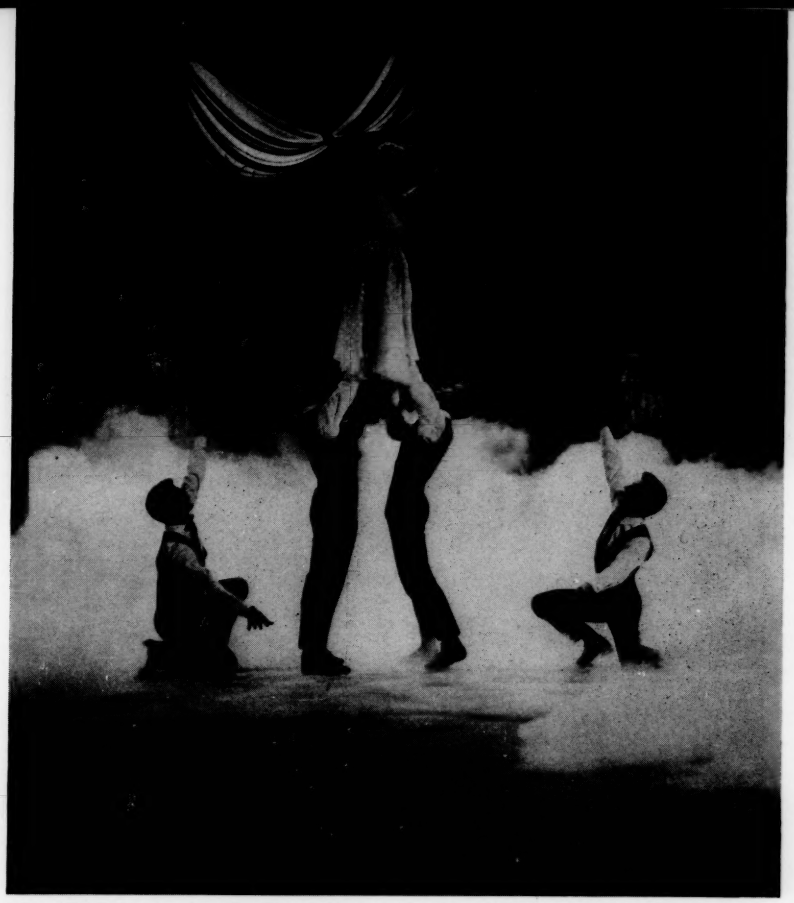
When Tony first explained to Sally Forrest the idea of the "Written on the Wind" number, she was terrified of it. Tony knew that Sally was just as well known as a dramatic actress as she was a dancer, and he capitalized on these two strong qualities. He worked out several of the lifts with his assistants, and when he demonstrated them to her, she was thrilled about it, but accepted with trepidation. This number had wonderful reviews, and has become one of NBC's all-time favorites.

Tony believes in giving variety to his guest stars. He sees to it that the guest star's solo number is always different from the number that is to be shared with Dinah in the latter part of the program, one of the highlights of the show.

Gwen Verdon was the show's guest last October 5. Aided by Marc Wilder and Jack Dodds, Gwen sang and danced "An Occasional Man." Tony had decided on the music and the overall composition before Gwen arrived for the first rehearsal. In less than three hours the entire number had been set. Gwen and Tony stimulated one another so well that each completed step flowed right into the next pattern of movement. They worked so fast that they could hardly remember the beginning, but the entire dance tied together beautifully. Naturally, the polishing came later, when the steps were carefully broken down and perfected.

Tony discusses wardrobe about each number in detail with the costume designer, and explains the "musts" that will enhance the choreography or staging. Allowances must be made for extensions, lifts, knee drops; how a fabric and style will photograph; long waistlines, becoming necklines, and hip problems, all depending on the kind of number being done and the personality. Frequently, at dress rehearsals, a costume will have to be replaced if Tony is not pleased with the way it hides the choreography, if it doesn't move easily, or doesn't photograph as expected. Very few choreographers take such interest in, or have such knowledge about, this department.

Tony's guest stars can never say a particular step is not comfortable or can't be done, as he dances all the parts himself, testing lifts and combining movements for greatest comfort and effect. At those times when a guest star performs a number he



The "Written on the Wind" number, with Marc Wilder, Howard Kreiger, Sally Forrest, Dick Baird, and Pepe De Chaza, has become "one of NBC's all-time favorites."

Jose Greco is seen often on the Chevy Show.

has done before in night clubs or in the movies, Tony will look at it in terms of camera angles and composition for the twenty-one-inch screen, and suggest rearrangements. What is good on a night club or concert stage isn't always a success on television, and it takes a creative eye to see the necessary changes.

Tony has recently had in mind a ballet for a male dancer. Several months ago, when he was in New York for the opening of Lisa Kirk's act (which he staged) at the Persian Room of the Plaza Hotel, he saw Jacques d'Amboise and explained the ballet to him, complete with set and wardrobe descriptions. Jacques was very pleased with the idea, and the necessary business negotiations were arranged for February 22. (It's Dinah's show, Tony extended the invitation, and Chevrolet picks up the bill.)

After the years of choreographing Your Hit Parade, which won him a 1955 Emmy as well as the *DANCE* MAGAZINE Award, Tony spent two years doing TV spectaculars, directing musicales and staging night club acts. This meant four trips to Europe and numerous flights between Hollywood and New York. At present, Tony is the only choreographer to hold an exclusive long-term contract with a television network.

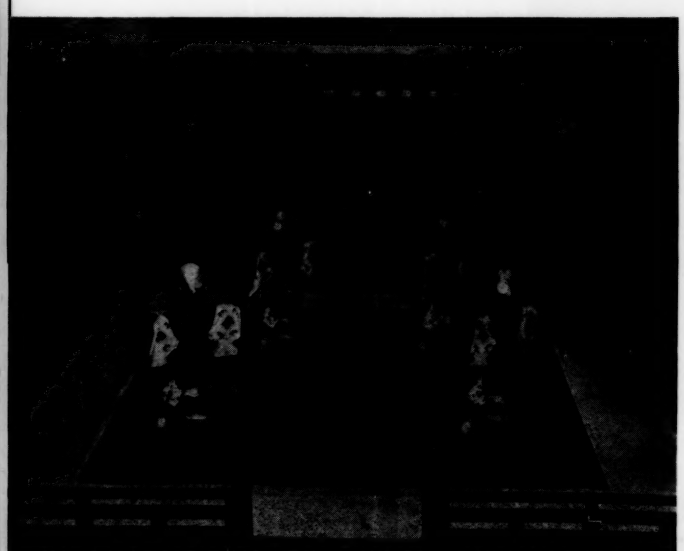
His next step will probably be producership, but for now Tony evades the subject. Motion pictures have beckoned him numerous times, but his heavy schedule hasn't granted him the time for a film extravaganza.

Tony's lovely California hillside home is full of paintings—mostly his own—a hobby that could easily bring him into the professional art world. His paintings reflect his excellent feeling for movement, composition and color. In conversation, Tony's happiness with his work glows in every word he speaks. With so many talents, so much intelligence and enthusiasm, one begins to see why his work has the unique touch that brings still another fine review, another award for new and fresh achievements. *THE END*

IN THE NEWS

INTERNATIONAL MONTH

On this page:



NEW YORK CITY BALLET HOST TO JAPANESE COURT DANCERS: Returning the courtesy of NYC Ballet's visit to Japan last year, Gagaku, a group of 22 dancer-musicians of the Japanese Imperial Household, are due to perform beginning May 21 as a special feature of the NYC Ballet spring season at City Center. The company, all male, consists mostly of descendants of ancient masters. Above, a monkey dance. At left, Gagaku dancers in their traditional setting in Tokyo's Imperial Palace. For its first appearance outside of Japan, the Gagaku will have an exact reproduction of this setting, including the platform with its red lacquered railing and the center square of green damask. Gagaku was founded in 1703 A.D., and even in Japan has rarely been seen except by the nobility and upper circles of society. The word "gagaku" means "elegant and authorized music."

Avery Willard

Above:
BALLET BEAUTIES FROM ABROAD: For his special April 24 CBS-TV show, Gene Kelly introduces 3 of Europe's most attractive ballet stars to a nationwide audience. Brought from abroad to appear on the program are, l. to r.: Judith Dornys of the Berlin State Opera Ballet (shown with her new husband, Danish businessman Jorgen Hempel), Claude Bessy of the Paris Opera Ballet, and Gerd Anderson of the Royal Swedish Opera Ballet.

Left:
NYC ENJOYS A "ZARZUELA": A gay and charming addition to the off-B'way season is Max Leavitt's production of *Olé!* at the Greenwich Mews Theatre. Presented in English, it is based on a "zarzuela," a form of musical play long popular in Spain. Shown here, dance leads Victoria Flores and Osvaldo Baez in one of the dances choreographed by Ruthanna Boris.

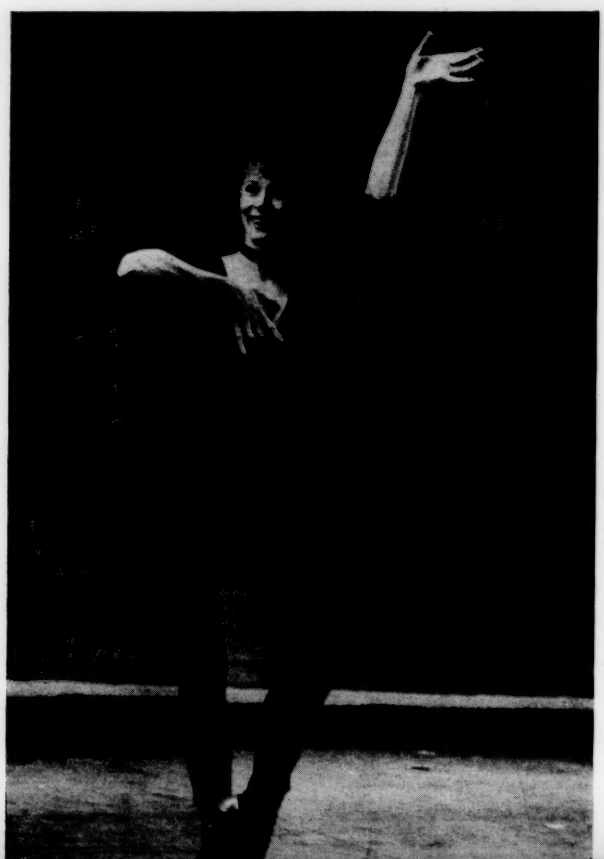
At right: SAN FRANCISCO BALLET ROUNDS THE GLOBE: It's the real Sphinx, not a backdrop, behind these San Francisco Ballet dancers. The company has been appearing throughout the Middle East since February, with much success, on a tour sponsored by the U.S. State Dept. and ANTA. Highlights were command performances for the King and Queen of Greece, the Shah of Iran, the Empress and Emperor of Ethiopia (he was so impressed that he "ordered" his people to attend), and United Arab Republic President Abdel Nasser. Next dance export of the U.S. Internat'l Exchange Program is scheduled to be Jerome Robbins' Ballets: U.S.A., whose summer tour will include the Spoleto Festival, and Russia.

CLOSE-UP OF "REDHEAD"

Plenty of dance emphasis in Broadway's newest musical hit

BY LEO LERMAN

PHOTOS BY PAT FERRIER



Gwen Verdon in "Redhead's" biggest dance number, "Essie's Vision." This Act I dream ballet shows Essie Whimple (Gwen Verdon) as the triumphant star of many different shows.

Left:
"Redhead" company hears first orchestra run through in New Haven. Left to right: Musical Director Blackton, Gwen Verdon, lyricist Dorothy Fields, composer Albert Hague.

Right:
Composer Hague, Choreographer-Director Bob Fosse (right) at New Haven orchestra run through. About this photograph Fosse says, "It looks like disaster at the coal mine."

When on February 5 last, producers Robert Fryer and Lawrence Carr premiered *Redhead*, several truths about that new musical comedy were immediately evident: without Gwen Verdon there would be no show (later *Life* accoladed, "season's greatest personal triumph . . ."); Bob Fosse debuting as an over-all director was right up there with more experienced director-choreographers Jerome Robbins and Michael Kidd; Rouben Ter-Aruntunian's costumes were lovely to look at and apparently wonderful to work in; every single dancer in the show worked like a soloist; and the show, itself, moved magically.

Of the season's musicals *Redhead* was obviously the best — but oh what a sad season this had been for musicals. *Redhead* was (and is) at least a musical of considerable taste, charm and invention: in April it received six Tonys — outstanding musical of the season (Tony Awards year ends on February 28th); outstanding female musical star; male musical star; outstanding choreographer; outstanding costume design; outstanding featured player (Leonard Stone).

If there had been a Tony awarded for the best dance ensemble in this season's musicals, *Redhead's* would have carried it off. "In this show," Bob Fosse told a *New York Herald Tribune* reporter, "my dances don't say anything. They have no message. They are just meant to be sheer fun — people having a good time." His *Redhead* people, including his star, Gwen Verdon, not only seem to be "having a good time," but working wonderfully hard for it. Each and every one of the dancers in *Redhead* also sings, acts, and most of them even have to move the scenery. Featured cast member Pat Ferrier, who took all of the photographs for this *Redhead* story, reports: "In two parts of the show both boys and girls help cart off scenery. In rehearsal this was done with chairs. The actual scenery turned out to be much heavier, so more people were assigned to the task."

Dancers have become part of the show. They sing and act and want to do it. Time was when a dancer just danced her/his way through a Broadway show and didn't even do that very well. But today's dancers work in an intensely competitive world: there are more dancers than shows on Broadway, and definitely more good dancers than good shows. Dancers Kelly Brown and Ilona Murai recently summed it all up: "As dancers, no matter how skilled or how well billed, we are still playing second fiddle to other people in the cast, whereas as soon as we learn something of singing and acting, we become much more important." And so we see a new figure emerging in our theatre: the dancer-actor-singer, a performer whose stage life is no longer limited by the durability of his dancing legs. This soloist (for he is that even if he never gets out of the ensemble) can go on long after his dancing days are over. He can also work more and find even a more ample joy in what he is doing.

Along with the dancer's evolution into a well-rounded, multi-talented stage personality, a trend for choreographer-directors continues to grow. Dance directors (as they were more frequently designated in the '20s and early '30s) have always wanted to run the whole show, but in the last decade or so men and women who design the dances for Broadway's musicals, choreographers, have seriously set themselves to mastering not only their own special segment of the production but the whole work. Agnes de Mille, Jerome Robbins, Michael Kidd, Herb Ross have all directed and choreographed entire musicals, and now, with *Redhead*, Bob Fosse shows that he can both guide his dancers and his actors expertly. He has a very special talent for stage pictures, for keeping a show moving, for significant action detail which suddenly sums a situation up and makes it memorable. *(Over)*

Buzz Miller

Dean Taliaferro

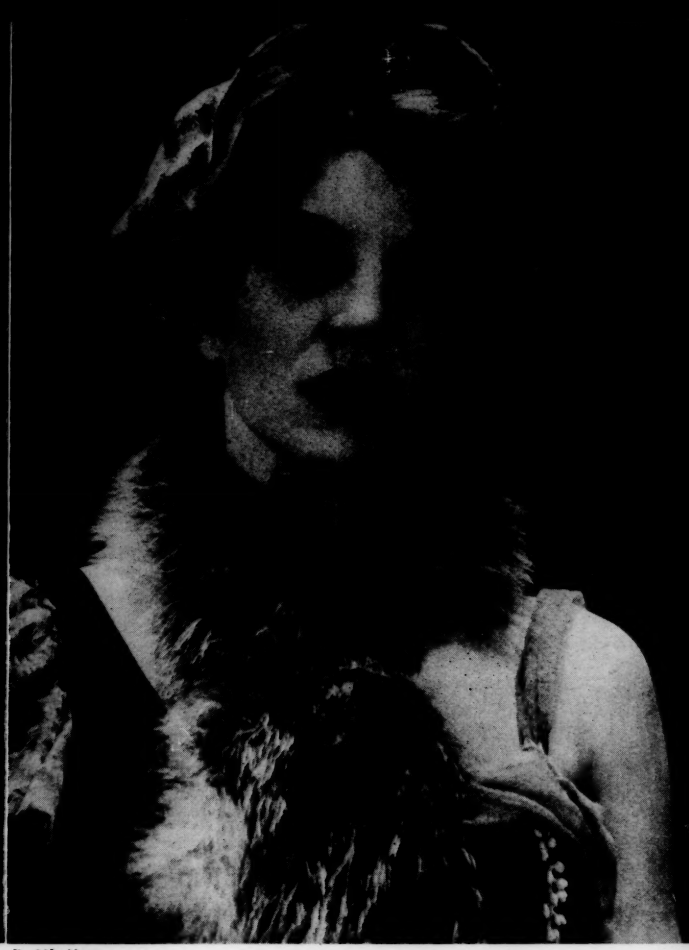
Liane Plane

Redhead dancers are almost all stage-experienced. Each is required to be an individual on stage, each seems to have a characterization uniquely his own. On these pages, a cross section of *Redhead's* dancing people.

Above left: BUZZ MILLER. His credits include at least six Broadway musicals, three films, several night club appearances, a season with *Les Ballets de Paris*, an acting and dancing assignment at Spoleto's first Festival of Two Worlds. In *Redhead* he brilliantly creates a comic jailer, partners Gwen Verdon through the hilarious and strenuously acrobatic rhythms of Act II's *Pick-Pocket Tango*. Miller is a remarkable dancer with a genuine star-quality flair for acting, putting over a song. Typical of Fosse's show acumen: his use of Miller in only one spectacular spot.

Above right: DEAN TALIAFERRO, member of the dancing chorus. For Dean, *Redhead* is a beginning. This is her first Broadway show. Her background includes

Kazimir Kokich



Patti Karr

dancing with the Atlanta Civic Ballet. Now she studies with Timmy Everett. Here she wears one of the very pretty dresses designed for *Redhead's* very happy *The Uncle Sam Rag*, about the only big dance number in the show in which Gwen Verdon doesn't appear. (In *Redhead* Miss Verdon dances more than in any of her three previous hits).

Lower left: LIANE PLANE soloed with Ballet Theatre, left *West Side Story* to join *Redhead's* dancing chorus and become an understudy (excellent training for the future, being an understudy). In *Redhead* Liane's ballet training proves a decided advantage, for Fosse's dancers are required to work balletically, know how to slip easily into a vaudeville turn, execute the delights of a turn-of-the-century social dance with brio, finesse and humor.

Above left: KAZIMIR KOKICH is a well known member of New York's dance world. Formerly a leading dancer with Ballet Russe de Monte Carlo, in recent year's he's concentrated on Broadway. He was dance captain in *Bells Are Ringing*. In *Redhead* he is not only a member of the dancing chorus and Gwen Verdon's dancing partner, but also the show's dance co-captain.

When asked what a dance captain does, Pat Ferrier explained, "It's his job to keep the show clean, fix up any problems as to execution of dances, and train replacements — either permanent or during an illness." Dance captains and dancers have a heavy schedule both on and off stage during *Redhead* performances. "In a number of spots during the show," says Pat, "there are fantastically quick changes. At one spot the girls have only fourteen bars to slip off and on a costume change over basic black tights and sweater. Out of town, when we had even fewer bars and stagehands who really were untrained in the complications of our show, on at least two occasions a cast member had to go on stage in only basic costume!"

To return to Kazimir Kokich: he is in the grand tradition of Russian ballet, even teaches it currently at the Ballet Russe School. His is a full life, for in his spare moments he relaxes by painting. (He was well represented in *DANCE MAGAZINE'S* "Dancers Who Paint" exhibition.)

Above right: PATTI KARR who studied at the Metropolitan Opera Ballet School and has danced in several Broadway musicals, including *The Body Beautiful, New Girl in Town, Bells Are Ringing*. In *Redhead*, Patti is a member of the dancing chorus, but best of all she is second understudy to Gwen Verdon. This means she gets to experience one of Broadway's most stellar roles, at least at understudy rehearsal: the training is invaluable. (#1 understudy is star-in-her-own-right Allyn McLerie).

Each and every member of the cast agrees with Miss Verdon, who announced just before *Redhead* opened in New York, "This show is the greatest fun I've ever had. It's kind of like the way I thought a circus was when I was a child." *(Over)*

Joy Nichols

Left: Featured player-dancer JOY NICHOLS. In England, this Australian was a name performer—in singing, acting, specializing in comedy. Her big success: Babe in *Pajama Game*. Here about a year, *Redhead* is her first show locally, her dancing debut anywhere. She loves dancing, says that she "finds it a big thrill!" Her *Redhead* part, May, gives her a chance to roister and rampage and show that she could be a remarkable dancing comedienne.

Below: Finale of *Redhead's* complicated but frequently hilarious *Essie's Vision*, about the most satisfying dream ballet since Agnes de Mille's *Oklahoma* dream number. In *Redhead's* long sequence Gwen Verdon and company seem inexhaustible, capable of performing any dance form. Variety of ensemble's original training is demonstrated by MARGERY BEDDOW (front left) and KEVIN CARLISLE (right of Margery). She was previously with the Ballet Russe de Monte Carlo and the Met Opera Ballet. He danced in *Oh, Captain;* went to Brussels last summer in City Center productions of *Carousel, Wonderful Town;* has danced leads with Donald McKayle's modern dance company. On May 10 Kevin and his own modern dance company will share a concert program at Manhattan's 92nd Street YMHA.

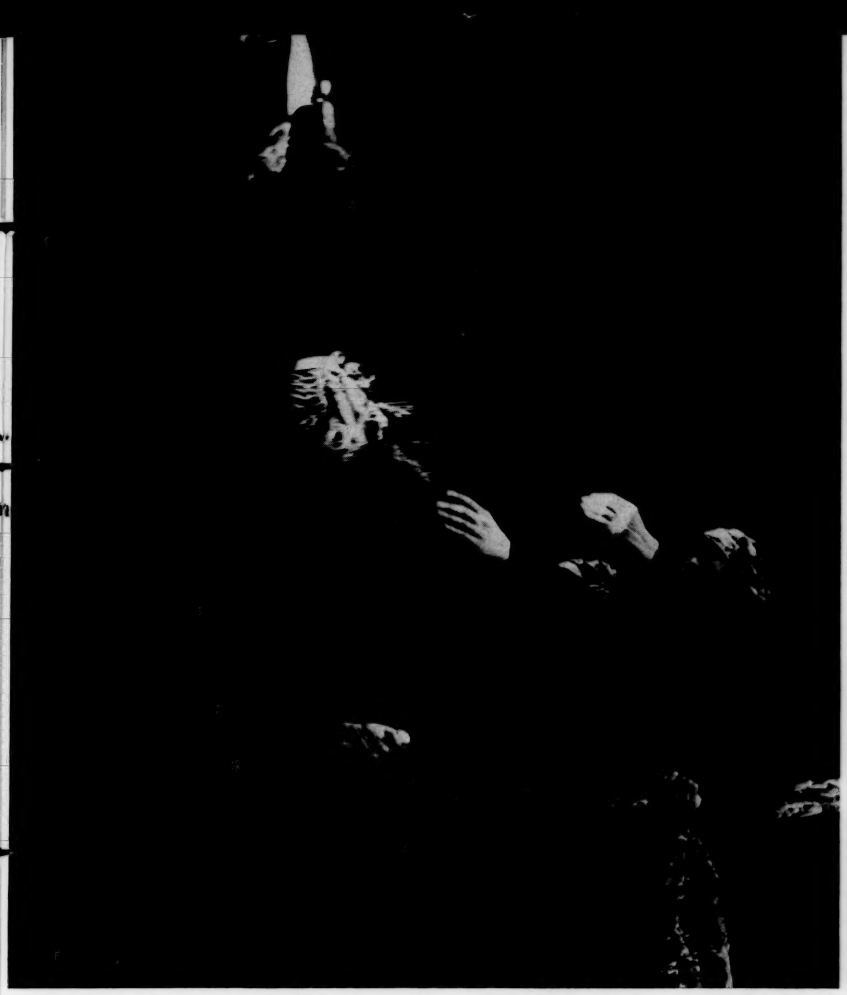
Amazing how very busy most dancers are, how rigorously they train, keep up high standards. Today this is, of course, necessary, for tomorrow's dancers are grooming themselves all over the U.S.A. There are more wonderful, and intend-to-be-wonderful, dancers today, in this country, than ever before.

Below: Dancer-photographer PAT FERRIER, who sings, dances, acts Tilly in *Redhead*. With Joy Nichols, Pat forms a rowdy twosome as they and Gwen Verdon lead the company in one of the show's most engaging numbers, *We Loves Ya, Jimmy*. Pat's background includes dance training in Cleveland, at the Metropolitan Opera Ballet School; work in a number of Broadway musicals (assisted Bob Fosse with *Damn Yankees* movie—*Redhead* is her third Fosse-Verdon show). She's danced on TV, in concert, is in the Antony Tudor-Maya Deren experimental film.

About her photography Pat comments, "About two years ago while on the road with *Damn Yankees*, someone gave me a

In foreground: Margery Beddow, Kevin Carlisle

Pat Ferrier



Gwen Verdon, Richard Kiley

camera, and I've been shooting ever since. I've always been interested in photography, but I've never studied it. I think my photography is helped some by my earlier experience in drawing. I use a Ricohflex, Japanese."

Painting and photography are among dancers' chief diversions when they aren't taking class in dance, voice or acting.

Above: Miss Redhead herself in one of her most uninhibited moments: her dazzling *Essie's Vision* entrance. She seems to soar onto the stage. Actually she leaps from a small, round trampoline specially built for the show which is hidden in the wings. She literally flies through the air into the arms of dancers Alton Ruff (left) and David Gold.

Essie's Vision is only one of four whopping dance numbers which Gwen Verdon does in this show. Others are: *Erbie Fitch's Twitch* (strictly old-time music hall, and in it she's as delicious as ever Jesse Matthews or Imogene Coca ever was); *We Love's Ya, Jimmy*; *Pick-Pocket Tango*. Along with these she does an incredible number of songs, seems to be on stage almost all the time—when she isn't, both show and audience rest.

One of the secrets of this four-time Tony Award winner's enormous appeal: "I try to look like a forlorn child." Her special hallmark is the intensely individual way in which she stands. It's said that she'd said that her stance derives from Picasso's clowns, Blake's angels and good old-fashioned burlesque comics' antic gait. No matter what it derives from, it has become uniquely Gwen Verdon. About *Redhead* she says simply, "I love this show."

Right: Gwen Verdon, co-star Richard Kiley find a happy ending. Essie gets her man, and audiences go home knowing that they have seen Broadway's newest darling in her most memorable performance. "I would love," says Gwen Verdon, "to stay in it for two years." *THE END*

NEW DEVELOPMENTS AT THE MET

An appraisal of the 1958-59 dance season at the Metropolitan Opera House

BY DORIS HERING

When Rudolf Bing took over as General Manager of the Metropolitan Opera in 1950, he began a policy that has never failed to arouse interest. Instead of relying only upon opera-trained stage directors like Herbert Graf and Désiré Defrére, Mr. Bing began to pluck directors from Broadway and Hollywood and assign them to individual operas. The choice of people like Peter Brook, Garson Kanin, José Quintero, Cyril Ritchard, and Margaret Webster soon proved that Mr. Bing had a rare capacity for matching the style of a director to the subject matter.

But it wasn't until the current season that the Metropolitan Opera management decided to try the same policy with opera choreography. Until this year they had relied upon one choreographer (first Antony Tudor and soon after, Zachary Solov) for all productions. But in October the announcement appeared that Yurek Lazowski had been engaged for a brief sequence in *Boris Godunov*, Matt Mattox would do *Aida*, John Butler would stage the waltz for *Die Fledermaus*, and Alexandra Danilova would be entrusted with *La Gioconda*. The remainder of the dance sequences would be Zachary Solov's restaged by Ballet Mistress Mattlyn Gavers. Antony Tudor would continue as Director of the Opera Ballet, a position making him responsible for ballet casting, auditioning, hiring and firing. He is also supposed to be ready with suggestions and advice at rehearsals.

Even more enticing was the Met's second announcement, made in March. An all-ballet evening was being planned, with new works by Herbert Ross, John Butler,

Rehearsal Photos by Radford Bascome

Guest choreographers prepare for the Met's first all-ballet program (March 22). Top left: Alexandra Danilova ("Les Diamants")

Top right: John Butler ("In the Beginning")

Bottom left: Antony Tudor ("Hail and Farewell")

Bottom right: Herbert Ross ("The Exchange")

Alexandra Danilova, and Antony Tudor.

All of this added up to a bold gesture. And like many such gestures, it implied a measure of innocence, perhaps even naïveté.

The all-ballet program, which took place on Sunday evening, March 22, attracted a large and eager audience—not the opera's usual subscription audience (they are no more dance-minded than are most dance enthusiasts opera-minded), but the members of the New York dance world to whom a new ballet by the gifted but recently unproductive Antony Tudor or a new ballet by the beloved Danilova was not to be missed. The Met reports that it sold twice as many tickets as anticipated.

At first, no sets and only the simplest of costumes were planned. But at the last minute, the management decided to give its dancers a more gracious setting—one in keeping with the theatre's cherub-adorned proscenium.

And so the curtain opened on a luminous Eden-tree designed by Jac Venza—a tree resembling an open hand with oriental fingernails. A huge golden apple nestled in its branches, Adam (Bruce Marks) swayed in torment, with Eve (Bambi Linn) glued to his body like the unparted rib.

Called *In the Beginning*, the dance was John Butler's concept of the Original Sin —a visualization often violently beautiful in its sculptural manipulation of multiple bodies. But it was a concept strangely distorted in the secondary conflicts that it implied—Adam torn between Eve and a male Tempter (Thomas Andrew), Eve equally torn between Adam and a female Temptress (Sondra Lee). At the final moment, after a yearning pas de deux, Adam and Eve stood on their heads, touched feet, and the bodies of the Tempters slid furiously between them. All were left in restless panic.

Mr. Butler elicited passionate dancing from his performers, especially Bambi Linn, whose impeccable body-line and air of baffled innocence surmounted even her unbecoming costume.

Herbert Ross reminds us of the little boy who persists in running his fingernail across the blackboard. Death, love, friendship, and now the crucifixion have all been subjected to his malice-laden choreographic touch. In *The Exchange*, with accompaniment of the sumptuous Poulenc *Concerto for Organ and Orchestra*, he dewinged an angel (Scott Douglas) and lured Jesus (Jose Gutierrez) from the cross. Needless to say, a woman (Nora Kaye) was the agent of destruction.

The dance was a jarring combination of poetic imagery (Nora Kaye circling tremulously in a pool of light) and prosaic device (the Jesus figure, in red tights, perched atop a high ladder).

Small wonder that a burst of applause greeted the opening image of Alexandra Danilova's *Les Diamants*. For here were the conventional reassurance of a chandelier, the sleek brilliance of Karinska tutus. But Madame Danilova is not a choreographer. She is an arranger of steps. Only because her knowledge of the classic vocabulary is sure and her awareness of the stage deep-grained, does she give the impression of having made choreography.

The pas de deux for Lupe Serrano and Bruce Marks made exuberant use of Miss Serrano's limitless technique. Mr. Marks fared less well, partly because his classic training is still somewhat sketchy, partly because Danilova is not accustomed to designing for the male physique. The small corps (Nancy Benson, Edith Jerell, Nancy King and Catherine Horn) brought charm to their static passages.

Fraught with incongruities and often confused in structure, Antony Tudor's *Hail and Farewell* was, nevertheless, an expressive work. The ballet divided itself sharply (perhaps too much so) in two. The first half, choreographed to early Richard Strauss orchestral pieces, moved the corps rather vaguely through formations reminiscent of Balanchine. But now and then the true Tudor shone through—notably in an instant with the couples facing each other on the diagonal and executing gentle ports de bras like words of quiet greeting.

In the "Farewell" half of the work, Mr. Tudor shifted to four late Strauss songs. And poignant they were. Soprano Eleanor Steber, standing on a high platform, created a special magic as her tones seemed both to soar above the dancers and to mingle with their bodies.

The four dance solos were utterly simple, serenely feminine—wide-offered arms for Lupe Serrano — a sweeping embrace of the stage for Edith Jerell—quickly tender arabesques for Audrey Keene—noble reaches and soft falls for Nora Kaye.

Hail and Farewell was rather unprepossessingly costumed by Motley, and is not yet fully realized choreographically. But if it can be pared clean, it would be

(Continued on Page 60)

Louis Melancon

Choreography by Matt Mattox for the Triumphal Scene of "Aida" featured Edith Jerell and Thomas Andrew.

"THE STONE FLOWER"

Foreign reporters on the scene of its March 7 debut wrote: "The critical and conservative Moscow audience went wild" . . . "Traditions were smashed" . . . "A great break with the past." Newest of the three-act ballets the Bolshoi Ballet brings to the U.S.A. is *The Stone Flower.* Sergei Prokofieff composed the music in 1950, shortly before his death. The ballet was presented posthumously, with little success.

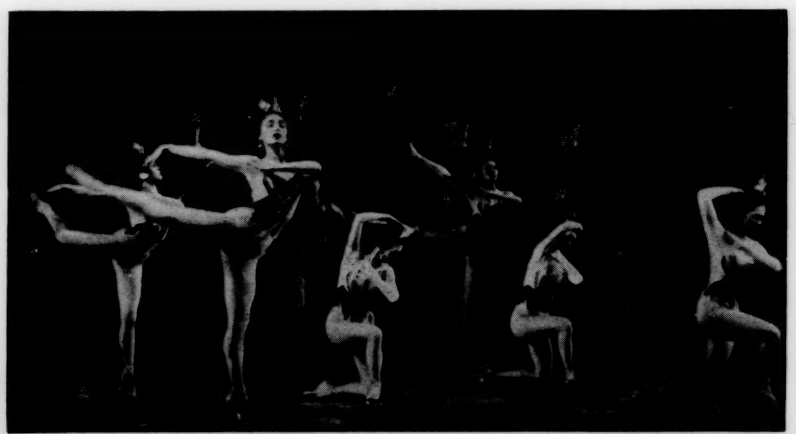
This spring, in what is probably an effort to prove that USSR ballet is not, as it has on occasion been called by European balletomanes, "old-fashioned," a quite different version was presented at the Bolshoi which brought effects new and exotic to the Russians — leotard-type costumes, no scenery on stage, and abstract backdrops.

Stone Flower, in its new version, with choreography by Grigorovich, is based on a folk fantasy by Pavel Bazhov, adapted by Mirra Prokofieva, the composers' widow.

These pictures, photographed on the Bolshoi stage, tell the highlights of the story. *The Stone Flower* will be premiered in the U.S.A. on May 4.

***Above:** Katerina (Ekaterina Maximova) stands between her beloved Danila, a Ural Mountain stone cutter (V. Vasilyev) and overseer Severyan (Vladimir Levashev), who views Katerina with too much interest.*

***Right:** Danila, unable to resist his desire to see the fabled mountain interior, where, it is said, stones come alive with the colors of the rainbow, descends into its depths. Here the Mistress of the Copper Mountain (Nina Timofeyeva) reigns.*



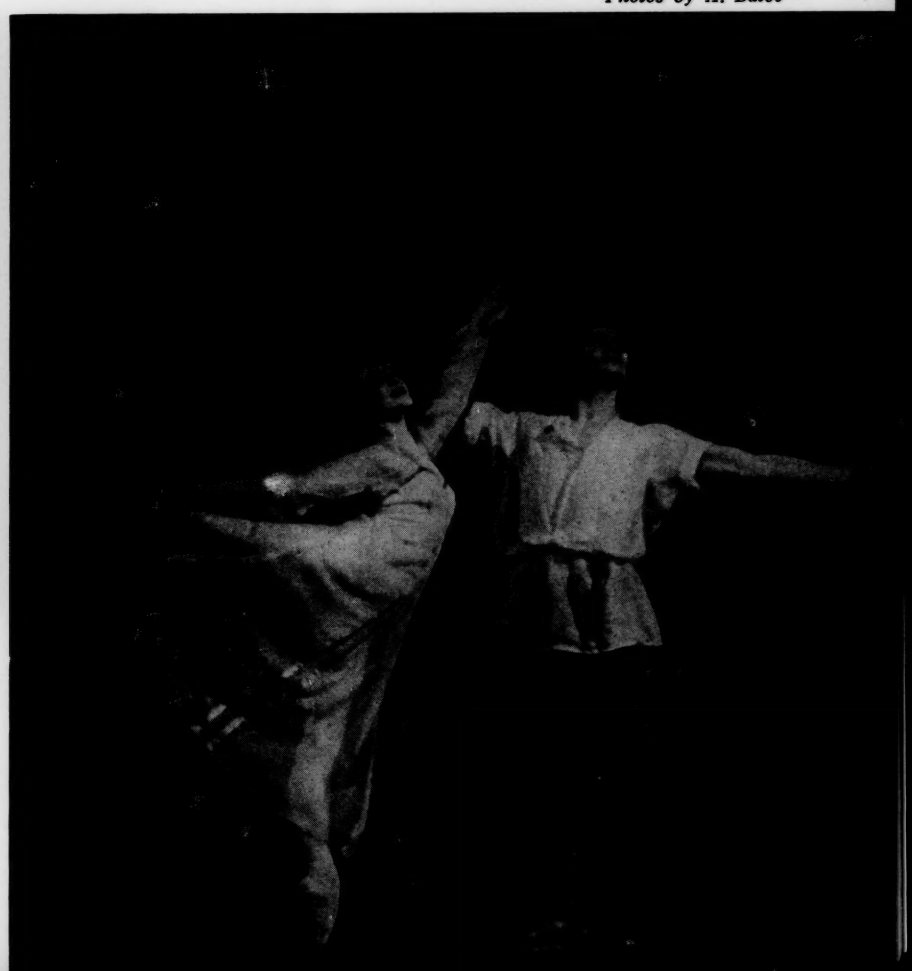
***Katerina** searches everywhere for Danila, wanders into a lively fair (right, below). Finding Katerina alone, Severyan (below) attempts unsuccessfully to run off with her.*

Left: Meanwhile, the ruthless Mistress of the Copper Mountain intends to keep Danila — first, because she loves him, also because his skill in carving them makes her treasures still more beautiful.

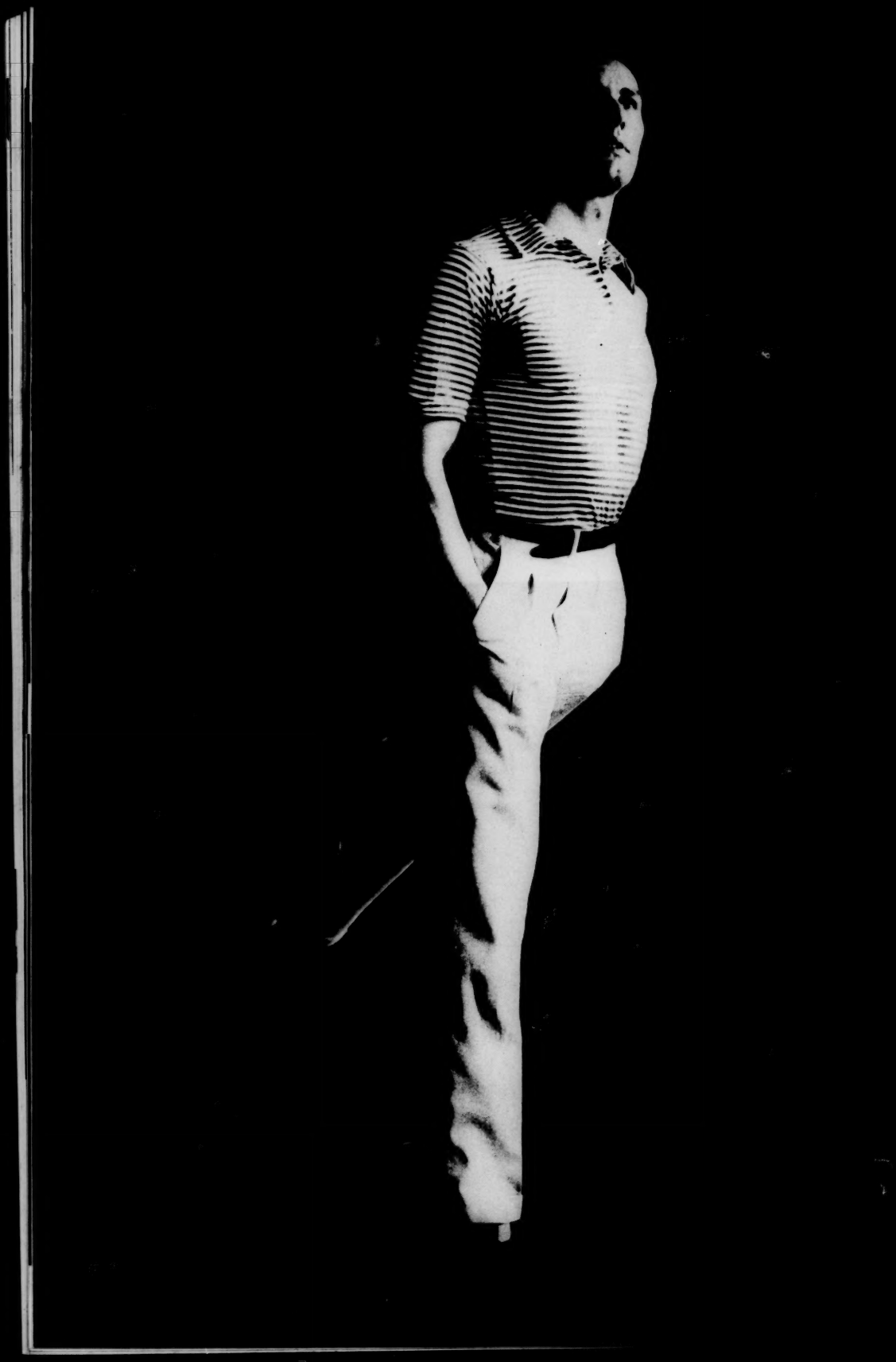
Above: Katerina, finding her way into the interior of the mountain, pleads so convincingly for her beloved that the Mistress of the Copper Mountain finally permits him to go.

Photos by A. Batov

Above: Overseer Severyan, enticed by a young maiden who is in truth the Mistress of the Copper Mountain, is lured into her kingdom, where he is swallowed by the earth, never to be seen again.



Right: Katerina and Danila, back among the stone cutters, dance of love, beauty and inspiration in art.



Photographs by Zachary Freyman; Text by Saul Goodman

TOMMY RALL

It took the recent Broadway musical *Juno* to bring Tommy Rall back to New York. And though the show was short-lived, Tommy's acting-dancing lingers with unforgettable impact.

When his agent notified him that a good role was open for casting, Tommy flew East from California, where he has made his home for the last five years, and auditioned for choreographer Agnes de Mille. Miss de Mille did not recognize him — much time had elapsed since she last worked with him during his youthful Ballet Theatre days. He had matured into a wholesome, good-looking performer, as well as a seasoned one. (He has been dancing almost all of his life.)

Before Tommy arrived on the scene in Kansas City, his father had been manager of a show boat on the Missouri River, where, in addition to showing silent movies, he kept the customers happy with card tricks and an occasional soft shoe routine.

The family soon moved to Seattle. When it was discovered that Tommy's eyes were weak — a condition which, at the time, doctors said might continue throughout his life, but which has since been rectified — his parents thought it advisable to build up his physical energy. They enrolled him for dance classes with teachers Margaret Tapping for tap and acrobatic dance and Mary Ann Wells for ballet. By the time he was eight years old, he was also a quick-change artist, alternating between tap dancing and tumbling displays in vaudeville and clubs around Seattle at twenty-five dollars per week.

Shortly thereafter, the family moved again, this time to Los Angeles, where he continued ballet classes with David Lichine and Adolph Bolm, And he soon became a prominent member of the Los Angeles Athletic Club Tumbling Team, a position he had previously held in Seattle.

Before long, he was dancing in films. Several of these featured Donald O'Connor and Peggy Ryan. He also was a "dancing peasant" in two important films with Russian backgrounds for which Mr. Lichine was choreographer, *The North Star* and *Song of Russia.*

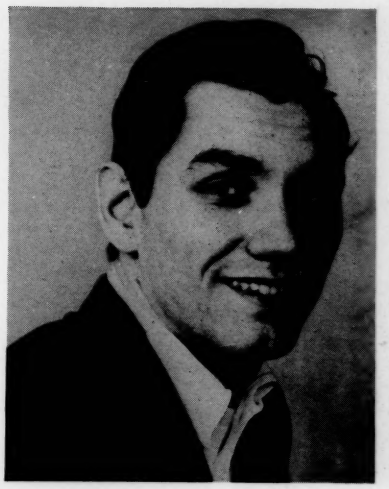
When Ballet Theatre came to L.A. in 1944, Tommy (tall for his fourteen years) was accepted into the company. He had been attending a professional school. When he joined the ballet company, his mother, who had been a high school teacher prior to her marriage, obtained permission to continue Tommy's instruction while she accompanied him on his professional travels. At the end of each year, he took the standard examinations.

During his four years tenure with Ballet Theatre, he danced with notable success in *Graduation Ball* (the Tyrolean Boy, a difficult solo no longer included), *Fancy Free, Interplay, Les Patineurs, Blue Bird,* the Blackamoor in *Petrouchka,* and Paris in *Helen of Troy.* When contract renewal time came, he also received an offer from Edwin Lester to dance opposite Mitzi Gaynor in *Louisiana Purchase* at a higher salary. He took the latter, and made his musical comedy debut the summer of 1948, in L.A. and San Francisco.

For the five seasons that followed, he was kept conspicuously busy in Broadway hit musicals *Look Ma, I'm Dancing, Small Wonder, Miss Liberty,* and *Call Me Madam.* To meet the extensive demands of musical comedy performing, Tommy studied acting with Herbert Berghof, took singing lessons, and continued his ballet classes with Anatole Oboukhoff at the School of American Ballet.

The Faye Emerson show *Wonderful Town* brought him to television. For a period of sixteen weeks, he choreographed and danced on this half-hour program.

Then back to films. After dancing a jazz solo and a second number with Belita and Claude Bessy in Gene Kelly's *Invitation To The Dance,* filmed in London, Tommy returned to Hollywood and was seen prominently in *Kiss Me Kate* (opposite Ann Miller), as a brother in *Seven Brides for Seven Brothers, My Sister Eileen,* and *The Second Greatest Sex.* Then, under contract to Universal Pictures, and working with dramatic coach Jack Kosslyn, he appeared in *The World In My Corner* (his first non-dancing dramatic role), and *Walk The Proud Land.*



He received a *DANCE MAGAZINE* nomination as one of the "Best Dancers in Movies" in 1956.

Illness prevented him from performing for almost a year, but he used his time well. He began to study painting, became intrigued with it, and now gives it whatever free time he has. A serious-minded young dancer, Tommy feels keenly that "dancing, like music and painting, is an art form . . . A dancer should develop a technique of steel as his or her basis — and go on from there."

He has high praise for the teaching of Carmelita Maracci, whose method of re-evaluating dance by adding human qualities concurs with Tommy's own personal approach to a role.

His most recent screen appearance was in the Danny Kaye movie *Merry Andrew,* choreography by Michael Kidd, in which he played the role of an Italian acrobat.

Although the merits of *Juno* were questionable, and its engagement was a brief one, Tommy Rall achieved a great personal success. Not only did his performance win critical approval, but his big dance number stopped the show, and reminded Broadway's showmen that here is a fine talent which has been away from the local stages for too long.

Marceau and co. in "The Coat" (1951), based on Gogol's wry tale of a poor clerk obsessed with the desire to own a magnificent fur coat. He finally gets one, only to lose it. (Photo from 1959 revival.)

THE REPERTOIRE OF MARCEL MARCEAU AND COMPANY

BY MARIAN HANNAH WINTER

Dr. Winter, well-known American dance writer and historian, has been working for NATO in Paris during recent years.

Dancers flock to see the work of this French mime — Why?

The performances of Marcel Marceau and his two associates, Gilles Ségal and Pierre Verry, while highly successful in the U.S., have, nevertheless, given an inadequate picture of what Marceau has achieved within the last ten years. It is regrettable that the part of his work which most interests dancers and choreographers has not yet been seen in America. I refer to his pantomimes and "mimodrames," which employ the entire Marceau company (presently some twelve to fifteen performers), plus decor, costumes and music.

To date the cost involved in bringing these productions to the States has been prohibitive; they absorb, in fact, the bulk of Marceau's earnings as a solo performer. Since his tours are not subsidized, it can only be hoped that arrangements now being discussed with his American impresarios will bring the full company over in 1960.

Marceau has formally insisted, and with reason, in disassociating his pantomimes from ballet, and the mounting of them from choreography. To say it simply, his concern is principally with conveying feeling and idea through gesture rather than through movement design. Yet increasingly the younger dancers, both European and visiting, have been coming to see him, have studied his work—even if they do not study with him—and have stated that his work brings a new outlook to their own. Since there is this testimony of dancers' interest, and since many Americans will surely be in Paris this summer, and some-

where in Europe during the next year where Marceau will be performing with his company, it seems an appropriate moment to give a run-through of the Marceau repertoire and speculate on what its interest to choreographers and dancers may be.

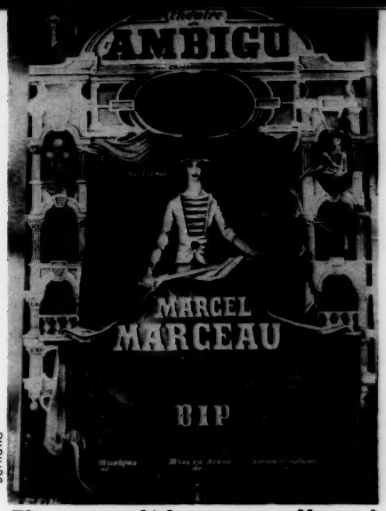
Marceau founded his company in 1947. He had already created his personage, Bip, and was developing his solo *pantomimes de style*. From 1947 through 1950, he toured—largely outside of France. The French public, notoriously reluctant to accept any unaccustomed art form, dismissed his work at this period (usually without having seen it) as "expressionism," and only in 1954 did that heterogeneous, arbitrary and intangible entity known as *le Tout Paris* actually decree that Marceau must be seen. I have no first-hand knowledge of his early pantomimes and mimodrames except for *The Coat* (1951), and can therefore only report that there were: *Death before Dawn* (1947); *The Fair* and *The Flute Player* (1949); and *Moriana and Galvan* (1951).

The 1952 season, the first in which I saw Marceau, carried over the previous year's *The Coat*, and offered a new pantomime, *Pierrot de Montmarte*, as well as Bip and a group of *pantomimes de style*. His French public consisted mainly of young students (who still fill all balconies during a Marceau season), and, for the rest, the Sarah Bernhardt Theatre was filled by the local American and British colonies. There were often rows of empty seats, but those who came generated the enthusiasm of people convinced that they are the first to see something new and exciting. Marceau and Co. took ten, twelve curtain calls at each performance.

This early company, which has not been equalled until the current season, included several talented performers who later emigrated to other theatres as speaking actors: Gig Grossac, Sabine Lods (who has rejoined Marceau), and notably Jacques Fabbri, who now has his own company which plays in a commedia dell'arte style that owes much to Marceau. The two strongest members of Marceau's company, Gilles Ségal and Pierre Verry, have in past years not only supported Marceau, but have affirmed themselves as individually brilliant performers.

To return to the 1952 season, and the first impact of Marceau's pantomimes: *The Coat* scenario derives from Gogol's story of a poor clerk who becomes obsessed with the desire for a truly magnificent fur coat. He pennypinches and works overtime for years to effect its purchase. Therein bedecked, and with a baseless aura of opulence, he so impresses the head clerk of his office, who assumes an inheritance, that he is invited to a reception at the latter's home. To the poor clerk this banal middle class reception represents the summit of social acceptance. Expansive under unaccustomed attention, he is the lion of the soirée, at which he breaks into an ecstatic dance of rejoicing. Returning home in happy exaltation, he is waylaid by a gang of ruffians who beat him up and strip him of the superb coat. He is left with only his threadbare garments, not enough years left to save up again for another such coat, to return to the office routine, once more a butt of the head clerk and his colleagues.

Pierrot de Montmartre, of the same season, was based on a scenario by Willette, a minor popular artist who was a Parisian *fin-de-siècle* "character." Pierrot, in mourning black, is a poor artist, in love with a flower vendor. Exploited by a malicious Harlequin who is his agent, he is abandoned by the flower girl when she meets a wealthy politician contemplating a purchase of one of Pierrot's canvases. Raging, as the flower girl plunges into worldly pleasures (including dinner at Maxim's) with her well-heeled admirer, Pierrot gets methodically drunk in an ill-frequented bar, dances with the local streetwalkers, and eventually encounters the flower girl, now pregnant and abandoned by the politician. To avenge her, Pierrot kills the elderly lecher. He is caught, tried, convicted and sentenced, but the guillotine refuses to work. Pierrot turns up in a group of workhouse inmates and cheerfully greets the flower girl, who comes to visit him and present him with her baby. Curtain on note of hope and good will.



Bernand

The poster which announces Marceau's current Paris season.

Michel Petit

"The Little Circus," one of the latest works in the repertoire, ranks among his best. L. to r.: Andre Gaillard, Gilles Segal, Sabine Lods, Marceau, Pierre Verry.

(Over)

Marceau and Sabine Lods in "Pierrot de Montmartre" (1952). "Miss Lods," says the author, "is one of the most appealing creatures imaginable. She can project tenderness and submission with heart-rending effect."

MARCEAU (Cont'd)

Dance per se having figured in both these pantomimes, it was present only by stylistic license in the third, a classic chiller which has figured for centuries in Chinese and Japanese repertoires and was adapted by Marceau that same season: *The Duel in the Dark*. This is the brief episode in which a traveler stops at an inn whose greedy host decides to murder and rob him. The traveler, somehow suspicious after the innkeeper shows him to his room, unsheaths his sword, and when the innkeeper returns is ready for the deadly duel in the dark. In one version the traveler kills the innkeeper, in another (Marceau's version) he is killed. A third version has some fellow travelers come to the rescue, while still another brings on the innkeeper's wife. The highly styled sword play of the duel is balletic in the same way that a toreador's movements are, and moments of *Duel in the Dark* prefigured sequences of this season's *Matadors*.

In 1953 Marceau presented two new full-length pantomimes. The first, *An Evening at the Funambules*, attempted to recreate a performance such as the master mime Deburau might have appeared in during the 1840s. I remember chiefly a brilliant Harlequin by Gilles Ségal. (Of all Marceau's company it is Ségal who causes most regret to balletomanes, for he is an exceptionally gifted dancer, and might well have made the greatest Petrouchka since Nijinsky.)

On the same bill was a pantomime based on a comedy by Johann Nestroy, one of the most prolific contributors to the 19th-century Viennese stage: *The Three Wigs*. This moral fantasy—and Marceau has a melodramatist's love of morality—tells of a red-headed man who lives in a country where red-headed people are social pariahs, for Marceau is continually preoccupied with "the outsiders." He is loved by, and spurns, a charming young girl who is, like himself, red-headed. By chance he is enabled to do a favor for an elderly wig-maker, who gives him as recompense a handsome chestnut wig. This is the first of three episodes (each with its own wig) in which at first he succeeds gloriously under, literally, false colors, and is disgraced when by mischance the wigs are lifted from him. The second episode, at a soirée given by a wealthy widow, has an infernal galop, in which the wig-maker, who has lost patience with his ex-redheaded protégé, attempts to snatch the wig as the dance progresses. This scene, choreographically more elaborate than in any previous Marceau pantomime, was extremely difficult to keep under control, in performance, with a company of mimes, and required "disciplinary" rehearsals during the run, which would likely not have been necessary with a trained company of dancers. The pantomime ends as the red-headed social climber returns to the red-headed girl—gratefully.

For the next three seasons Marceau toured, with and without his company, performed for seven months in the States, and proceeded to a triumphal tour in Japan. On his return to Paris for the spring season in 1956, he presented his company in three new pantomimes. Although the Paris critics were at last enthusiastic, this was to my mind one of the least interesting Marceau seasons, except for the brilliant *Wolf of Tsu-Ku-Mi*.

The decor, costumes, music and stylization constituted a graceful tribute to his erstwhile Japanese hosts, but in spirit the fable is a wry distillation of La Fontaine, very urbane and very 18th-century. A sage, carrying a large stave, beats off a wolf who is ready to attack a farmer. They both recount their stories to the sage. The facts are simply that the farmer has caught the wolf and tied him in a sack, when a hunter comes along and wishes to capture the wolf. The farmer obliges by letting the wolf out, but, instead of offering fair combat, the wolf ambushes and kills the hunter, and next sets upon the farmer, who is saved only by the sage. They walk off together, leaving the wolf. Marceau, by turns menacing, cajoling, flattering, and arrogant, was brilliant. The pantomime was enthusiastically received on the Continent, but when it was taken to London the critics almost

unanimously accused Marceau of having produced an inferior ballet, in spite of the fact that it is one of the few Marceau pantomimes with *no* dance sequence. Marceau's astute business manager, Madame Boulesteix, believes that the score (by Jean Prodromides) imposed a cadence far more pronounced than the usual fragmentary scores of Marceau's pantomimes, and that this insistence of the music was largely responsible for the London reaction. Marceau believes that his popularity as a solo performer in London may have militated against acceptance of his group work.

The two other pantomimes which figured on this bill were not on a par with his other works. One, *July Fourteenth,* uses a neighborhood public ball, which has so long been a Bastille day feature, as background for a pleasant little episode. An apprentice cook meets and is smitten by a pretty girl, to whom the district mayor is also attracted. This latter, more ridiculous than villainous, is reasonably fat—always a Marceau characteristic for disliked authority. A sailor and market place porter swagger about, play jokes and upset the café waiter. The mayor's speech is continuously interrupted by the band leader. Fireworks close the festivities. A storm blows up. The young chef and the pretty girl take cover in an arbour and in a dream stroll idyllically through Paris. The storm clears and they wander off. All very pleasant and completely expected.

The *Mont de Piété* (Paris Municipal Pawnshop) was an ambitious attempt to present the series of bitter dramas which take place daily in almost any pawnshop —the violinist who gives up his fiddle, the nearsighted man who has only his glasses left to pledge, a boxer with his gloves, a young widow with her wedding ring, and so on and on. Marceau's scenario says that we are to see them "as Daumier might have seen them, with their hopes, mingled with bitterness, dreams and implacable reality." The symbolism in each case is laboriously indicated. Suddenly a magician comes along, presumably to pawn his magic wand, but momentarily he transforms everything to give an illusion of hope.

These two latter works bring me to the only reservation I feel about Marceau's pantomimes—the overworking of certain stereotypes. For example, his preferred villain is always rich, fat, chomps a large prop cigar, and is vulgarly self-assertive (as if Iago or Uriah Heep, for example, would fit this mold). His heroine is taken

Pierre Verry and Marcel Marceau in "The Wolf of Tsu-Ku-Mi" (1956). "The decor, costumes, music and stylization constitute a tribute to Japan, but in spirit the fable is a distillation of La Fontaine, very urbane, very 18th-century."

intact from 19th-century melodrama—and fits Nodier's period description of such heroines: "A woman's appeal to the great public depends on her total submissiveness." Sabine Lods, who usually has these parts, is one of the most appealing creatures imaginable. She can project tenderness and submission with heart-rending effect, rather like a cross between the waif-like heroines of certain early Chaplin films and the Little Match Girl. She is, however, certainly capable of a wider range of characterizations (her fickle fiancée, in *The Matadors,* is one of the few roles which admit this opportunity). In brief, Marceau's own scenarios, to distinguish from those he has based on Gogol, Willette, Nestroy, or the body of popular fables which gives the source for *The Wolf of Tsu-Ku-Mi,* often plunge into excesses of cliché. On occasion Marceau has revised pantomimes after several weeks of performance, and in one instance, *The Matadors,* it was to eliminate clichés which actually betrayed the fundamental tragedy and dignity of the theme.

Having made this reservation, I now arrive at Marceau's current season, which opened with the usual solo numbers and two important new pantomimes with the company, one of which has had violent partisans and violent critics, the other of which is generally considered a poetic masterpiece: *The Matadors* and *The Little Circus* respectively.

Marceau's scenario for *The Matadors,* as given in the program, is backed up by a quotation from Ramon Gomez de la Serna, one of Spain's most poetic "philosophers" of the *corrida,* and a two-line

(Continued on Page 80)

REGIONAL BALLET – U.S.A.

A Monthly Feature

DAYTON CIVIC BALLET...

A MERGING OF CURRENTS

BY DORIS HERING

The mumps and Doris Humphrey. Strange combination. Yet both have helped to form the unique personality of the Dayton Civic Ballet.

By title, the Dayton Civic Ballet is a young company. It was incorporated scarcely a year ago. But it has existed in virtually the same format (with titles like "Experimental Group for Young Dancers" and "Dayton Ballet Theatre") for about twenty-one years. And perhaps it was actually born in the second decade of this century, when Artistic Director Josephine Schwarz, then a very small girl, came down with the mumps.

Ordinarily the mumps are not a major event. But they left Josephine with a glandular condition that confined her to the house for a year. She became so spindly that her mother, in desperation, decided to send her to ballet school. A lifelong love for classic ballet was born.

And yet, as one looks at the Dayton Civic Ballet, it soon becomes clear that the company has been influenced, in movement style and in repertoire, by modern dance. On its concert this year, an original modern dance work by company member Bess Rodgers was offered. And the Dance Quintet, a group of adult modern dancers, were included as guests. The remainder of the program, by Josephine Schwarz, was in the classic idiom.

Two years ago the company offered a program consisting entirely of modern dance works by its members. And if one were to attend an audition for new members, part of it would resemble the classes in creative dance that Doris Humphrey used to teach.

During her early professional years in New York, Josephine Schwarz was deeply influenced by Miss Humphrey. For a time she even found herself torn between attraction to modern dance and her strongly balletic beginnings. But as time went on, the conflict was comfortably resolved. She found that ballet filled a body-need, and modern (especially in its creative approach to movement and its emphasis upon composition skills) supplied an intellectual need.

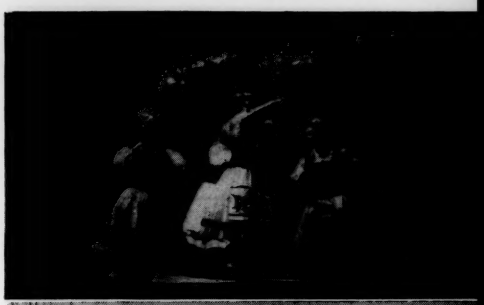
And so, today, the younger members of the Dayton Civic Ballet (The Children's Ballet Company) are required to take one class in ballet and one in modern per week. And the older members (The Theatre Dance Group) take one modern and two ballet classes per week.

A minimum proficiency in composition is required of all company members. When an 11-14-year-old auditions for membership in the junior group, she is accepted, on the basis of ballet technique, into understudy status. After a year with the group, she must re-audition for full-fledged membership, and at this audition must present an original composition lasting at least one and a half minutes.

The senior group, for dancers fifteen years of age and over, is composed of recruits from the junior group or of new applicants for understudy status on the basis of this ballet technique. And again, at the end of a year, they apply for full membership, and this time must present three original studies demonstrating their understanding of rhythm, pattern, and dynamics. Probably no other regional ballet—and certainly no professional ballet company—makes so determined an effort to keep its members from becoming totally enmeshed in one kind of dance.

For the regional ballet director concentrating upon making her company appear as sharply professional as possible, this would all seem to be a waste of time. But for Josephine Schwarz and her sister Hermene, who is Co-Director of the Dayton Civic Ballet, the act of performing is not the ultimate goal in their teaching approach. The performance is merely one facet of a broad, well-ordered, richly motivated, never-ending cycle of learning.

The youngsters in the Dayton Civic Ballet are exposed to a constant flow of new impressions. Sometimes it is a special class like the one in classic repertoire that Ballet Theatre alumna Lillian Lanese plans to give them. Sometimes it is informal discussion groups with such tanta-



Far left: The Dayton Civic Ballet encourages its members to create original compositions like "Cool Moods for the Real Gone," choreographed by Bess Rodgers and performed (l. to r.) by Bess Rodgers, Kay Bayless, and Linda Lee Heist.

Above left: Hermene Schwarz, Dayton Civic Ballet Co-Director, checks decor.

Above center: Josephine Schwarz, Dayton Civic Ballet Artistic Director.

Above right: Pam Froehle, Linda Lee Heist, and Molly Whyte surround Kay Bayless in "The Wheat-Maiden." Choreographed by Josephine Schwarz, it will be performed this monh at the Northeastern Regional Ballet Festival.

Lower right: Once a month, members of the Dayton Civic Ballet have their weight checked and recorded beside their names in the roll book. Josephine Schwarz makes official check of Pam Froehle's weight, while Molly Whyte helps unofficially.

PHOTOS BY JACK MITCHELL

lizing titles as "The dancer and the world he creates," "Dance in the world around us," "How to enjoy a dance performance," "What it's like to be a professional dancer," "What it's like to be a dance teacher," and "Dance books you'll love to read" (the last supplemented by the Schwarz Studio's well stocked library).

And for Josephine and Hermene themselves, the experience of learning extends far beyond the confines of their studio. Josephine can be found taking a writing course at Breadloaf, Vermont. Hermene can be found out West brushing up on photography technique. Both have investigated the mysteries of sewing and costume design, to say nothing of music. And during the War, Hermene went overseas with the American Red Cross.

Best of all, there is always time for people. Many a professional dancer on tour has found his way to the wood-burning fireplace (and the good food) of the Schwarz home.

And the Schwarz sisters have done a fair amount of traveling themselves. During their high school days there were week-end trips to Cincinnati for dance training, and there were vacation jaunts to Chicago, where Adolph Bolm had his school. Both girls became very attached to Madame Maximova, who taught for Bolm.

A few years ago, in a moment of nostalgia, Josephine looked up Madame and found that she was living in retirement not far from New York City. Her principal interest had become eating.

During a trip to New York, Josephine purchased a huge box of chocolates and boarded the train to visit her old teacher. It was a hot summer day. The train was not air-conditioned. The grateful Madame was the recipient of the only five-pound "bar" of chocolate in captivity.

Study with Bolm led to touring with him. And here Josephine learned one of the most valuable theatre lessons of her life. It had to do with the establishment of a pre-performance mood. As she describes it, "When we were to go on in *Rondino*, we were assembled for a meditative moment to ready us for the tranquility of the ballet. And before we went on in *Marche Militaire*, Bolm made us jump repeatedly so that we would be at the proper pitch when the curtain rose. He always felt that one should not trust oneself to step into the theatre illusion after the curtain went up."

In its essence, this attitude implies a respect for the stage, not as a casual thing, but as a place of formality — of ritual. And Josephine tries to imbue her own young dancers with this attitude.

Recently at a dress rehearsal, they had danced apathetically. But there had been so many lighting and technical details for the directors to iron out, that nothing much could be done about it. When the rehearsal was over, all of the dancers were called on stage, and gently, Josephine said to them, "In the performance tomorrow, the lighting and the technical details will be up to me, and I'll do my best to make them work well. But the 'inner light', well, that has to come from you."

Although touring with Adolph Bolm was a rare privilege, Josephine Schwarz was still more interested in learning than in performing. And so, she and Hermene went to Europe in 1929 and sought out Mary Wigman in Berlin, Rosalia Chladek in Vienna, and Von Laban in Beireuth.

But the modern dance was also flourishing in the United States. And while Hermene began teaching in Dayton, Josephine spent four years in New York at the Humphrey-Weidman School. She taught for them when they were on tour.

There was performing, too — at the Roxy, in *Life Begins at 8:40*, *Ballad for Americans*, and eventually in *Tidbits of 1946*. And in the years between there were returns to Dayton to teach, to perform, and to found, in 1938, the Experimental Group for Young Dancers. Knee surgery ended Josephine Schwarz's dancing career, and she began to concentrate more and more on choreography.

She now divides her time happily be-

(Continued on Page 65)

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YOUNG DANCER'S BOOKSHELF

BY REGINA WOODY

Rowena Jackson & Philip Chatfield
(Dancers of Today Series)
by Cyril Swinson
The MacMillan Co., NYC, 1959
32 pp., Illus. $1.75

This book is exactly what every teacher would order for her students if she wanted a true success story about two of the nicest people in the world of ballet. The childhood and dance training of Miss Jackson and Mr. Chatfield are given in detail. Their entrance into Sadler's Wells Ballet School as students, their emergence as brilliant ballet material, and, respectively, their rise to the position of ballerina and leading male dancer with The Royal Ballet are extremely well written. To add to its value, Mr. Swinson has added clear, concise and detailed appraisals of all the roles which they have danced.

That there can be more is just that extra fillip any romantic story needs—and here it is true! Miss Jackson and Mr. Chatfield were recently married, and now head the touring company of The Royal Ballet on its tour of Australia and New Zealand. What a homecoming for Miss Jackson, who is not only a native daughter of the latter, but who received most of her ballet training right at home.

In this slim little book with its sixty-one lovely photographs, there is everything a young dancer needs to know about ballet as a career (albeit in England rather than the USA): how to become a ballet dancer, what the chances for success are—including the chance for romance.

Opportunities In Dancing
by Paul Denis
Vocational Guidance Manuals, NYC, 1957
72 pp. $1.00

When spring is in the air, and graduation from high school or college is imminent, the question of how to earn a living in dance is of the greatest importance to many young people. Advice and good counsel is badly needed. In *Opportunities In Dancing*, Paul Denis covers every angle of job-getting in the USA, and does it very well. Understandably so, for Mr. Denis is an authority on Broadway musicals, movies, TV and night club acts, for, among other things, he has been managing editor of *Billboard* and Radio and TV critic of the ex-*N.Y. Star*. His advice is valuable.

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INTRODUCTION TO DANCE NOTATION

CHAPTER V: RAOUL FEUILLET—THE FIRST MOVEMENT NOTATION

BY REGINA WOODY

If you could look forward or back two hundred years, what date would you put on a ballroom full of couples carefully reading the dances of the period from books, doing them in time to the music, following a complicated floor pattern, and gracefully using their arms as well as their feet? Would you say 1706 or 2006?

If you said 2006, you would be wrong. The date is 1706, and the behavior described above was quite the thing. The dancers were using a book of dance notation invented by Beauchamp, refined and improved by Raoul Feuillet. Beauchamp is the man credited with determining the five positions of the feet in ballet, as well as being the first to work out a symbol approach to the art of writing dance movement. But without Feuillet's carefully written book, *Chorégraphie ou L' Art d'Ecrire la Danse*, 1701 (translated into English by John Weaver in 1706), the system would have been lost, for nothing of Beauchamp's original work with movement symbols remains. Now called the Feuillet system, it goes far beyond the word descriptions of Arbeau and Caroso, as well as far beyond Caroso's floor pattern designs.

For nearly ninety years after the book was published, social dances, and the elaborate stage productions of the Paris Opera composed by Pecour, were notated in the Feuillet system. Dancing teachers all over Europe exchanged recorded dances as a matter of course. What is more, there was as brisk a business in the sale of notated dances as there was in sheet music. Indeed, Menestrier, a critic, complained bitterly that "These dance books are crowding Bibles right off the night table of lovely ladies and thus making them less literate."

It's quite evident, then, that Feuillet's was a system which anyone could learn to read. In less than the time it takes to read this article, you, too, can learn to read which way you face when you are doing a step, and the five positions of the feet.

It is easy to see that the central line not only shows whether to use the right foot or the left, but that the way the line curves is, in itself, an indication of the pattern for the movement to be done on it. What is more, the little bar marks you see on the line keep the notation in step with the measures of the music. Because this notation not only uses directional symbols, but distinguishes between step and position, you will soon begin to understand various forms of weight transference, such as tombé and échappé.

The stage is a square

It is divided by one horizontal and one diagonal line

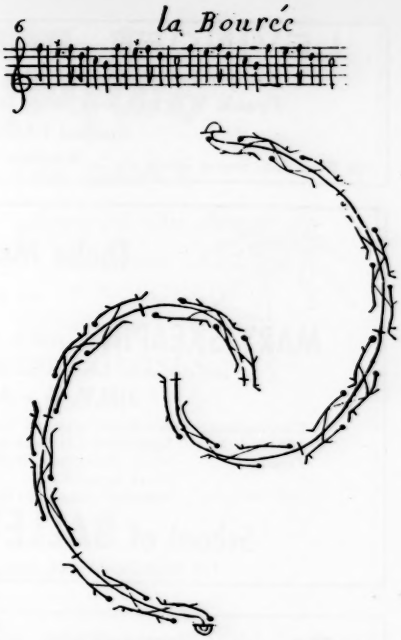
A little cap on one side or the other indicates the starting point from where the floor pattern is to be read.

The foot is a very simple symbol

toe
instep
heel

Following are the five positions. You should be able to read them.

"Position" to Feuillet meant the relationship of the feet to each other. "Step" meant motion. This is the motion sign . It has a little black head, and the angled flag on the end shows the position of the foot on the floor. If the line is ahead of the circle like you are to go forward. If the line goes backwards from the circle then you are to do the same.



Excerpt from a Feuillet notation, 1701.

There are many fascinating little signs which are added to this simple directional sign.

A little line pointing down and you plié.

When the line is straight it is an élevé.

Two straight lines mean sauté.

Add a tiny straight line to your élevé and it means tombé.

Three straight lines mean a cabriole.

By this time you may be getting confused, but suppose you tried to learn all about music notation from a printed page in five minutes — you'd be confused then, too.

The ability to read notated dances was common knowledge back in the 17 and 1800s. We can read those same dances today with equal ease if we will spend as much time learning to read Feuillet's notation as we spend learning how to play the piano — that is, if we learn to read from notes, and don't insist that reading music is "too hard" and that it is ever so much easier to play "by ear." Try a few pages of Feuillet's book and see for yourself.

THE END

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 (Continued from Page 47)

a memorable work in a somewhat early Tudor vein.

When the Metropolitan Opera planned this ballet evening, it did so with no idea of repeating it or making it part of a subscription series. ("If we included an all-dance program in the subscription series," said Assistant Manager John Gutman, "ninety-five percent of the subscribers would complain.") Tudor's ballet was, however, added to an April 2 gala performance of operatic excerpts.

Of the choreographers hired for individual operas during the season, only John Butler fared well. And even here one had reservations. For his *Fledermaus* ballet, Mr. Butler selected *Tales from the Vienna Woods*, one of the more languid Strauss waltzes, and one lacking in a definite musical climax. And so his choreography was lacking in visual climax.

But the pas de deux passages for Lupe Serrano and Scott Douglas (who alternated with guest Jacques d'Amboise) were a fascinating blend of classic respose and Mr. Butler's flair for asymmetry.

Lupe Serrano was an especially felicitous choice as the Met's Prima Ballerina this year, for she has natural brio and sufficient authoritativeness to keep from being engulfed by the massive sets and massive singers usually on stage during the dance. And it was obvious that both Mr. Butler and Madame Danilova enjoyed manipulating her fearless instrument.

In Danilova's "Dance of the Hours" for *La Gioconda*, the passages for the corps were placidly symmetrical. But the entrance for Miss Serrano and her lifts with the male corps had a welcome sense of spectacle.

Matt Mattox was totally defeated by Verdi's richly Nineteenth Century concept of Ancient Egypt. In the *Aida* Temple Scene, his priestesses seemed scurrying and unimportant. Into Amneris's bedchamber he injected a male acrobatic solo totally out of keeping with the dramatic locale. (The solo was performed with gusto, however, by Donald Martin.) And the Triumphal Ballet, a large-scaled moment with expansive musical passages allotted to the dance, seemed squirmy and acrobatic. It reminded us of the finale on a 1920's vaudeville bill.

But this not-too-happy choreographic record has not discouraged the management. John Gutman, who is directly responsible for expediting the decisions of Mr. Bing, assured us that the policy of different choreographers will be continued

next year. For the management considers it basically sound.

Mr. Gutman has tentatively pencilled another all-ballet evening into the schedule. But its format is far from set, and the cost of the recent venture may in the meantime dampen Mr. Bing's enthusiasm.

When we questioned Mr. Gutman about specific costs, he gave us a few examples. They proved staggering.

When it was decided to add sets to two of the works, this immediately meant an expenditure of $1,175 for each of the designers (union scale), exclusive of construction costs. The Karinska costumes for *Les Diamants* (only eight minutes long) cost $2,000. Because the orchestra was playing on a Sunday, all 92 members had to be paid for the evening, even though only 65 were actually used. The performance fee for the orchestra was in the neighborhood of $2,200, and the rehearsal costs added another $2,500.

Assistant conductors do not often mount the podium. And so, instead of using one for the entire evening, Mr. Gutman assigned four of them. This meant four conducting fees.

In addition there were fees for special musical soloists, salaries for the dancers, backstage costs, choreographer fees . . . all in all a very expensive evening, and one that far exceeded the original $10,000 production fee allotted.

Surprisingly, the Met is not bitter about losing money on its dance ventures. But it *would* like to feel that it is eventually going to make a fresh and distinctive contribution to the creative development of dance in America.

Mr. Gutman has been toying with the idea of a choreography workshop. He would like to invite a group of young choreographers to try out their ideas. They would work with the corps in a studio situation. And the result of these experiments would be presented not in the opera house, whose dimensions require a dressed-up format, but in a more modest theatre hired by the Met for the occasion.

In line with this idea, and in line with generally broadening the scope of dance at the Met, Mr. Gutman is keeping his eyes open. He attends the performances of other ballet companies. He tries to see concert dance. He consults with authorities in the dance field. His ears perk at every mention of a new dance name.

Following the example of most European opera houses, the Met has become a staunch friend of the dance. Although its future is somewhat unclear, it is definitely assured. *THE END*

June Taylor

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CAMPS, TRAVEL SUMMER STUDY

BY TONI HOLMSTOCK

SITA World Travel is probably the oldest organization conducting travel tours for the education of the individual with the purpose of achieving international understanding through travel. Sita's European Dance Study Tour enters its seventh successive year in 1959. These tours are alternately conducted by Miss Marjorie Hall (this year's director) and Mrs. Dorothy Dean Stevens. For the teacher or student of dance, a carefully planned trip to Europe can be of great inspiration. A world of study and observation of teaching techniques and dance performances of all types in their native and historic setting is available. Tours include France, England, Holland, Belgium, Germany, Austria, San Marino, Italy and Monaco, with study in Paris and London.

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For those who are interested primarily in modern dance, CONNECTICUT COLLEGE School of Dance, in New London, offers a season from July 6 to August 16. This is probably the best known modern dance center in the country. Study with and performances by leading modern dance artists are the main features.

•

Every summer the UNIVERSITY OF COLORADO, at Boulder, features a prominent modern dancer in residence. This summer it will be Ruth Currier. Classes, June 12 to July 17, are scheduled for beginners, intermediates and advanced students.

•

The MORO-LANDIS Dance Center in North Hollywood, Calif., offers a special summer course for advanced students, professionals and teachers only. Jack Cole is the featured instructor. Classes in ballet, modern, tap, ballroom, acrobatic, figure control and character dance are listed. Term starts July 6.

•

BETTY MAE HARRIS is again off to Honolulu with a group leaving June 25 and returning July 9. The group will include dance teachers and families, as well as others who are desirous of a very deluxe package trip at a low cost. This is Miss Harris' seventh trip to the South Pacific. Many teachers who have taken this trip find much useful material in the Polynesian dances. Those anxious to attend conventions will be back in time to do so.

THE END

TALK OF THE TRADE

BY TONI HOLMSTOCK

LANVIN'S new spray package contains a breath of spring. A touch of your finger will conjure up your favorite toilet water. You will enjoy the true fragrance if you allow it to permeate your hair and body. It will create an aura around you. The elegant cylindrical black-and-gold container is designed by Cartier, and is currently available in My Sin Fragrance — about $5.00 for 3 oz.

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LOSHIN'S January fashion show and luncheon for several hundred dance teachers was a great success. WCPO-TV in Cincinnati televised the show on film and ran various parts on their newscast. Loshin's Costume Center created for the event 36 new recital costume styles, reasonably priced. Be sure to see their catalogue of costumes. The cover of their Recital Magic Catalogue has been highly acclaimed. It is lovely, and you will want to frame it.

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HELENA RUBINSTEIN presents a new idea in beauty: color coordinates for eyes, lips and hair, introduced in Luscious Plum. It's new and exciting for spring. This three-way beauty consists of "Plum Pink" for lips, "Plum Violet" for mascara, and "Opalescent Violet" for shadow. To top it off, "Plum Wine" Color Lift rinses the hair to rich vibrant highlights that complete the color harmony. The plum triumvirate is a perfect complement to the "hot" geranium pinks and periwinkle blues that dominate the fashion scene. It makes the exciting difference with springtime standard navy blue, and provides a clear and singular accent for color-splashed florals and bold cheeks. These variations on the plum theme let you make the most of fashion — and fashion make the most of you.

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(Continued on Page 64)

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Talk of the Trade
(Continued from Page 63)

The Moiseyev Dance Co. gave character dance a new lease on life in this country. Music for this type of dance has been recorded by MONITOR RECORDS. In their catalogue they list the music of the following: Moiseyev Co., Beryozka Co., and Yugoslavian, Czechoslovakian, Ukrainian, Rumanian and Moldavian folk dances. Some of these recordings were processed from the original master tapes. Those who have wanted to teach character dance now have a fine source for the appropriate music.

•

BEN & SALLY is featuring a dual purpose shoe cover called Dancette. These are especially designed, in eight basic colors, for matching toe shoes to costumes. Another purpose is, of course, as a protection to toe shoes. Made of Helenca stretch nylon, Dancettes come small, medium and large, and are priced at a low $1.25. They are reinforced at the toe and cover the entire shoe in a close fit.

•

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THE END

Robert Zeiger, Treasurer of Dayton Civic Ballet, and Walter Braun help sell tickets. The Executive Board of D.C.B. is led by Zeiger, Robert Heist, Lucille Grauer, Pat Dawson, and Frances Schwinn.

DAYTON *(Continued from Page 57)*
tween teaching ("I love to re-shape bad bodies") and choreography ("I am addicted to the terror and birth pangs of choreography"), while Hermene teaches, and designs and executes most of the Dayton Civic Ballet's costumes. Josephine is the leader. Hermene seems voluntarily to assume a secondary role. Yet both are complete individuals.

Josephine is tall, wiry, sure in her gestures (yet surprisingly lyric in dancing style). Although her voice is velvety (seemingly a delightful family trait), she is capable of great intensity of feeling and great drive. Hermene is more calm. It is she who watches and reassures. And it is she who laughs more easily — in a burbling chuckle that seems to rise from the very pit of her stomach.

Both are unusually warm people whose response to others and whose awareness of the children surrounding them every day is utterly without artifice, utterly direct. Perhaps that is why the members of their company seem so contented (and surprisingly without adolescent tension) in the atmosphere of the Schwarz Studio.

Not that the atmosphere is permissive! The Company, which has about eight original works in its repertoire (no standard works are performed), rehearses twice weekly. And members preparing original compositions for performance, call their own rehearsals. The Civic Ballet averages ten to fifteen performances per year.

But the children are never allowed to harbor the illusion that they even remotely resemble professional dancers. As Josephine expressed it, "We avoid sophistication like the plague. We teach, screach, and preach simplicity."

All that one can add to this is that in their particular brand of simplicity there lies infinite charm . . . and infinite room for young people to grow. *THE END*

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BEAUTY AND THE DANCER

FASHION FADS

BY ANTONIA DOBROSLAVIC

During the past five years, dance and dancers have influenced not only fashions in clothes and hair, but almost every phase of advertising and promotion. Ballerinas, sometimes real ones, are in magazine advertisements, lending glamour to everything from perfume to machinery. And dancers on TV are used to sell beer, bread, automobiles and what will you. If pleasure, balance, poise, are indicated, then the dance is called on to illustrate and enchant.

In fashion, dancers' leotards and tights have so affected the womanhood of this country that fashion-conscious females sport the latter, or dark hose, on the street with tailored suits and even dresses—the excuse being that they are warm. For many years women have "suffered" through cold winters—first in silk, and later in nylon hose. The fact that tights are warm and run far less than nylon hose is hardly, however, the whole answer for the adult, although they may have some effect on the great popularity of tights for children.

The pony tail was another innovation of the dancer, one that swept the country—young and old alike. And, of course, the small-heeled shoe, built like a soft ballet slipper, which appears to have become a fashion classic, was started by ballet shoe manufacturer Capezio and copied by others in both low-priced and expensive shoes.

Dancers may well feel proud of the great fashion influence of their working apparel. Now, how about a deliberate campaign on "the look" of a dancer?—a new slogan,"as neat, trim and attractive as a dancer"! And this means off-stage as well as on.

With the spring and summer months ahead, one looks forward to the bright lightness of clothing, a welcome change. There should be little difficulty in keeping attractive. But even with winter months, the dark colors and "practical" clothing, much can be done to brighten the picture. When dark hose are worn, the length of skirt and coat should be carefully considered. The narrow skirt was never made to live with dark-clad legs. Nor, for that matter, is the slim, high-heeled shoe a good mate for heavy, dark-looking legs.

It is smart to keep looking chic, but chic can be made to pay an extra dividend if it is attractive as well. *THE END*

Reviews *(Continued from Page 29)*

and from this luminous world.

Mr. Louis *(Barker)* shook his arms and legs loose-jointedly. The women returned, odalisque-like, their faces covered with fringe. Mr. Louis in striped tights *(Aerialist)* teetered delicately.

Clad again in the tragedian cape, he executed grandiose gestures, each one followed by a salvo of applause *(Applause)*. He was left in a final hiccup of melodramatic gesture. Then, as though it were, after all, a vast joke, the four dancers criss-crossed the stage in a cakewalk *(Olio)*.

The second half of the program did not seem quite so fresh, perhaps because there was even more reliance upon stage effect and less upon movement. But there was a notable exception—an enchanting bit for Mr. Louis as a clown in a yellow gown with impossibly long sleeves that kept being caught or winding around him.

The *Finale,* with its can-can and kootch dancing done offstage, and reflected in huge black shadows on the back wall, had the grim exuberance of a Lautrec.

There was a return to the philosophical mood of the opening, this time with two robed figures. And perhaps it was this return to seriousness—this effort at some sort of probing commentary—that made us realize that we had been, in a sense, mesmerized. The stage effects and the dancing ideas had dazzled our eye and lured our imagination. They had not ensnared our heart. *D.H.*

Averil Tong in Dances from Chinese Opera
McMillin Theatre
April 1, 1959

The Chinese theatre envelopes its female performer like a favorite concubine. There are pearly crowns for her to wear, brocaded satin gowns and pajamas, tiny tilt-toed slippers, twelve-foot silk scarves, celestial-sounding music. And Averil Tong made sumptuous and tasteful use of all these elements.

In addition, her program, consisting essentially of solos, was accompanied by a fascinating narration written by Harry Dinwittie and spoken by Beate Gordon; and Donald Tirrell's decor of translucent panels was pliant to the play of light.

But there was a major deficiency. As a dancer, Madame Tong lacks fleetness and nuance. As an actress, she lacks range. And so there was little dramatic variation between the heroic *Fire-Rod Dance* and the tender *Last Farewell;* little difference between the peasant girl feeding chickens *(Boy Meets Girl)* and the princess swirling scarves *(Scarf Dance)*. *D.H.*

(Continued on Page 68)

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(Continued from Page 67)

Shirley Broughton's 5 O'Clock Dance Co.
Amato Opera Theatre
March 26 & April 1, 1959

The 5 O'Clock Dance Company presented its second program at 8:15.

Miss Broughton gave her audience a little bit of everything — classic ballet, Egyptian opera ballet, dramatic modern dance, abstract modern dance and jazz. Apart from Alvin Ailey's *Mistress and Manservant*, there were no repetitions from the previous program. Less novelty and more concentration on quality would have been preferable.

Anne Wilson was guest artist for Miss Broughton's ballet for *Die Fledermaus* and a pas de deux arranged by Anatole Vilzak. She performed the conventional sequences with spirit and assurance. The other dancers showed most assurance in Claude Thompson's *Impressions in Jazz*, which was otherwise distinguished only by its self-conscious vulgarity.

There was a subtle piece on the program, however, Miss Broughton's rarefied *Quartet* to music by Morton Feldman. But here the dancing lacked the technical polish and clarity necessary to the effectiveness of a pure dance work.

The evening also included Miss Broughton's vital choreography for *Aida*. *S.J.C.*

Dianne and Vol Quitzow, Sallie Bramlette, Pat Hammack, and assisting dancers
Henry Street Playhouse
April 4, 1959

It is possible for a concert to be simultaneously successful and unsuccessful—as this one was. It was unsuccessful because, for the most part, it failed to absorb the spectator into its ideas and feelings. It was successful in that it presented four young choreographers who think deeply and sincerely as they learn their craft.

Vol and Diane Quitzow are the most experienced. And Mr. Quitzow's jazz-solo, *It Doesn't Matter, Really*, originally performed as an extended solo and now broken into three separate solos and spaced out through the program, was by far the most meaningful—meaningful because it merged form with pure feeling.

Mr. Quitzow's trio, *The Sun, Half Moon, and a Tall Tree*, was an attempt at dream-symbolism that remained both static and highly personal. It was as though he had entered the dream as spectator, rather than participant.

There was a certain note of bitterness, of inevitability, in the works by Sallie Bramlette, Pat Hammack, and Diane Quit-

(Continued on Page 77)

DANCE Magazine's

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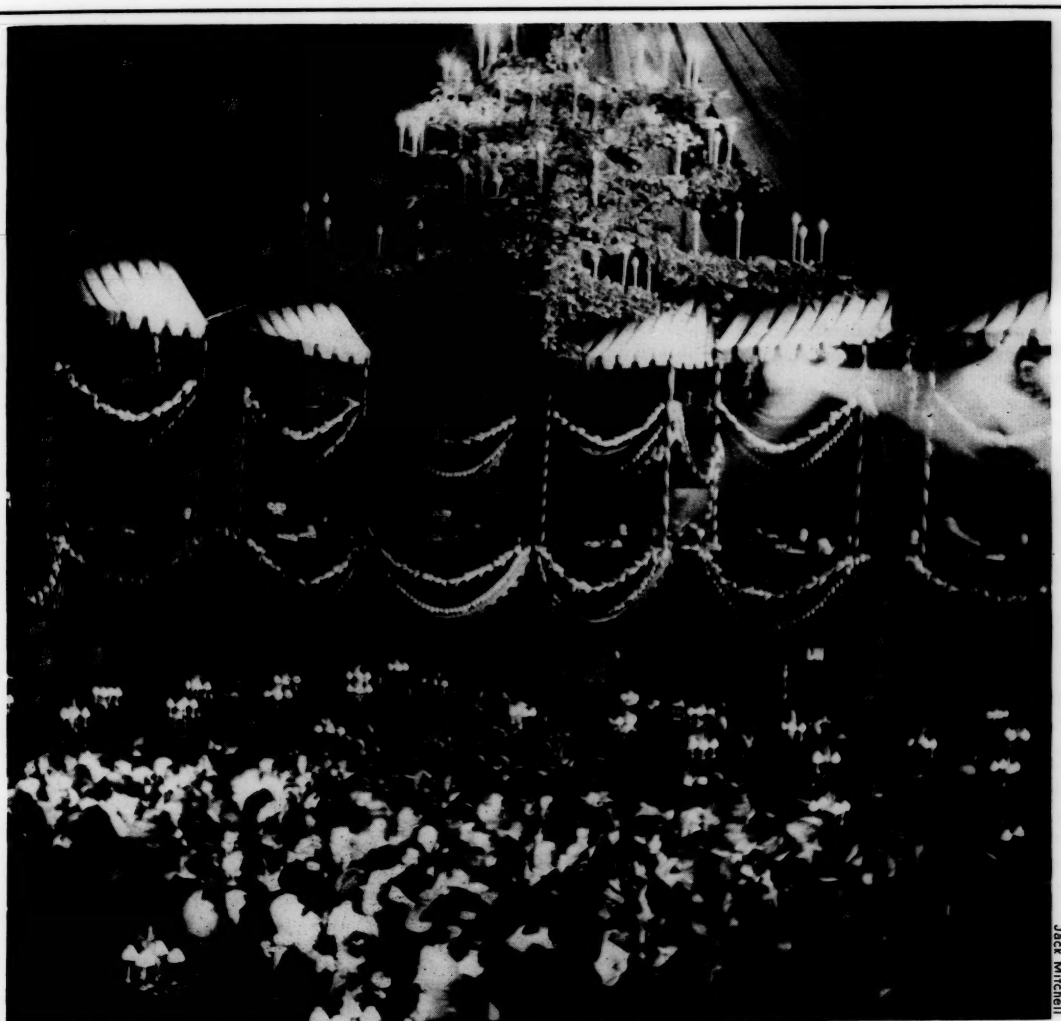

Jack Mitchell

FANCY DANCE: *A thousand society notables, headed by the Duke and Duchess of Windsor, paid $150 a ticket for the "April in Paris Ball" at NYC's Waldorf-Astoria on April 10. Dance sessions were to the music of Meyer Davis and Lester Lanin. For the charity event, which had a "Paris Circus of the 18th Century" theme, the Grand Ballroom was decorated by Cecil Beaton. Ringmaster for the show was Marlene Dietrich.*

AN ASSET AND A "MUST"

A Distinguished Medical Authority Lauds Benefits of Dance Classes for Children

BY SHAILER U. LAWTON, M.D., F.A.C.P.

(Note: In recent TV talks with Arthur Godfrey, comedian Sam Levenson spoke his mind about teen-age problems, parental responsibilities, etc. His generalizations about dancing have been interpreted by some listeners as total opposition to such activities. In view of his spirited defense, earlier this season, of the program of NYC's H.S. of Performing Arts, we doubt that this was the intention of the former school teacher. Here are some thoughts on the subject from a renowned physician-teacher-writer—Ed)

Ever since people have danced in "civilized" societies there have been those who have indulged in head-shaking and dire allegations to the effect that dancing inevitably corrupts youth and innocence into the ways of irresistible SIN.

If such talk comes from zealots or sectarian myopics, or from well-meaning but neurotic do-gooders who have read a book on "psychology" and perchance a few head-lines on delinquency — one can only smile, albeit a little wryly, and reflect that fools will always be with us. But when—on a mass communication medium — nationally known entertainers who are usually sound and delightfully apt, begin to imply obliquely that social dancing is perhaps one "cause of delinquency" and moral decay, then it becomes serious and it is time for a little straight and widely public thinking on the subject. Their humorously put pronunciamentos may get laughs and even certain audience approval, but the device is dangerous and unworthy of responsible leadership. The effect is, as a matter of fact, unpleasantly reminiscent of good old New England Puritan days.

It is unnecessary to observe to readers of Dance Magazine that social dancing is a natural human drive, that it is universal and spontaneous, that its styling varies with time, place, culture and such. It is superfluous to state categorically that children have to learn *how* to behave gracefully and graciously toward one another, and especially toward the opposite sex. Guidance is the key principle in any civilized society. "Doing what comes naturally" just does not include such things as manners and etiquette, nor does it master the social graces.

Even dear old Queen Vic herself did not frown upon dancing. It took reactionaries of a more distorted ilk to "discover" in dancing the seeds of corruption. The solid fact, of course, as most educated people know, is that social dancing, properly supervised, is even used as a therapeutic device and as a part of psychiatric treatment. Nor is this a recent innovation, since this writer remembers back — too many decades — when this form of dance was routinely and effectively prescribed in connection with institutionalized and psychiatrically ill patients.

It is disturbing in general to realize how widely prevalent is *non sequitur* and *post hoc propter hoc* reasoning, even though it has, of course, always been rampant in connection with any public problem like delinquency. Be it noted, however, that delinquency is no simple phenomenon. Nor is it specifically a modern dilemma. As a matter of fact, every normal child is "delinquent" and has to be trained out of his normal urges, has to be "civilized," adapted, molded into an "adult" pattern, in order to fit into the particular social standards which may have been his lot to inherit.

To associate social dancing, as such, with *undefined* and *unspecified* delinquency is to display illiteracy. Outside of an enlightened and well-bred home situation, or perhaps a similiarly disciplined school situation, there is no place where a child can better learn such basic and absolutely essential attainments than in properly supervised social dance classes. Such organizations as Dance Magazine, the Nat'l Council of Dance Teachers Orgns., and the US Ballroom Council are fighting to standardize such teaching in accord with the highest principles.

This writer is privileged to know the leaders and many of the personnel in this field and can say without qualification that any community would do well to support with all its strength such leadership. If there is any one institution which is an *anti-delinquency influence*, it is the social dance class as conducted by responsible, trained and devoted teachers who know children and are able to help them to become disciplined, mannerly, self-controlled and more nearly adult than they would have been if left to their own devices.

Children are natural phenomena. They are normally neither good nor bad. They are biologically mammals and should be regarded objectively, as Gesell and his splendid School have tried to show us, in the light of what they are, at what ages and under exactly what circumstances. As such, it is far better for them to learn the social "facts of life" in controlled dance classes rather than by leaving them to themselves—no matter how wholesome and innocent any of their undertakings may be. In most situations, anyway, it isn't the *activity* itself, but it is the participants who need supervision. Control, as an essential part of growing up, is a perfectly natural necessity—unless you want to ask for trouble.

We must not judge social dancing by those who misuse or abuse it. It is inexcusable to confuse social dancing, as sponsored by responsible dance personnel, with the unbridled employment of dancing as a device for *anything but* innocent recreation.

For those reasons specified, and many others which space does not allow us to discuss, we must take the position that any community will do well to back fully an adequate number of the right kind of dancing classes, not only for the enlightenment and pleasure of its young people, but in *considered self-defense.*

•

"WALKIN' TO MOTHER'S"

Katherine Sheehy's Line Dance to the Progressive Jazz "Peter Gunn" TV Music

Count on the youngsters for surprises. The recording executives tell us that thousands of teen-agers are going "way out" in their musical preferences. The elemental big beat of Rock 'n' Roll now seems to be taking a beating from the more sophisticated "progressive jazz" discs.

A case in point is the famous background music from the NBC-TV show, *Peter Gunn.* Capitol reports runaway sales for Ray Anthony's 45 rpm album, *Music from Peter Gunn* (EAP 1-1181). The same is true for an Anthony single (F 4176), which contains one of the Gunn selections, *Walkin' to Mother's,* backed with a reissue of Ray's excellent version of *The Bunny Hop.*

(To fill in those who might not always be glued to the TV set, it should be explained that private eye Gunn, when he has a tough case to solve, has a habit of walking off to a night club called "Mother's" to think things through.)

The fact that the young fans are furiously buying "progressive" platters poses

a problem. What can the disc makers suggest that they dance to such music? Anthony and Capitol took the dilemma to our Southern California operative, Katherine Sheehy. Rather than trying to devise a straight ballroom couple-dance, Miss Sheehy came up with a Conga line type of novelty. So pleased were the bandleader and the recording company that they have gone "way out" to promote it.

First came a "Peter Gunn Party" at the Crescendo in Hollywood, with Anthony and his men on the bandstand. For the occasion the night spot was temporarily rechristened "Mother's." Ricky Nelson, Louella Parsons, Gary and Lindsay Crosby, Craig Stevens, Lola Albright, Peggy Lee, Joan Collins, Steve Allen, Helen Forrest, Dean Martin and George Shearing were but a few of the pros on hand to applaud Miss Sheehy's non-pro cotillion students as they introduced *Walkin' to Mother's*. Next, Capitol made a 2-min., 20-sec. film of the Sheehy Dancers and Anthony performing the dance. 185 prints of the film have been distributed to TV disc jockeys throughout the country. Finally, Capitol is disseminating an illustrated folder giving "how to" directions in non-technical lingo. (We have a supply at Dance Magazine and will send one to readers on request.)

From that folder, Dorothea Duryea Ohl has adapted the layman-language instructions into our customary format — as follows:

WALKIN' TO MOTHER'S
(Capitol F-4176)

Line dance (like Bunny Hop, or Conga Line), single file, alternating man and girl, all facing LOD. All begin L, and all dance same. Start after 4-bar intro

No. 1 — "WALKIN' " (Basic)
(Lean slightly bwd on Cts. 1,2; slightly fwd on 3,4)

Fwd L 1
Step in place R 2

L arm hanging down at side; R elbow fwd (approx. chest hgt.) and R forearm extended straight up (fingers toward ceiling)

Bwd L 3
Step in place R 4

Reverse preceding arm movements on 3,4. Repeat preceding 4 cts.

Note: This Basic is repeated throughout entire dance, each sequence in turn (except No. 6, "Break-Up") starting with 8 cts. of "Walkin' " as described above.

"FINGER POP": Bandleader Ray Anthony watches the Katherine Sheehy Dancers performing "Walkin' to Mother's" at a recent party at the Crescendo in Hollywood. Anthony has a hit Capitol disc of the no., which is part of the music from the NBC-TV "Peter Gunn" series. L to R: Ronnie Judge, Gregg Bauer, Linda Rivard, Bruce Bauer. Photo Courtesy Capitol Records

No. 2 — "JAZZ WALK"
Repeat Basic (No. 1) 8 cts.
then, Fwd L 1
R hand at hip, L arm extended palm down swd and slightly fwd
Touch R toe (no wgt) beside L; then shift wgt to R, with accentuated movement of R hip 2 and
R hand at hip, L forearm raised from elbow, fingers up
Fwd L 3
Touch R toe (no wgt) beside L; then shift wgt to R, with accentuated movement of R hip 4 and
Repeat all (Basic plus "Jazz Walk")

No. 3 — "DREAMSVILLE"
Repeat Basic (No. 1) 8 cts.
Repeat No. 2 — this time with L hand on top of head, R arms extended to side, doing it twice.

No. 4 — "FINGER POP"
Repeat Basic (No. 1) 8 cts.
8 small steps traveling fwd: on 1, arms out to side; on 2, snap fingers; on 3, arms crossed in front; on 4, snap fingers — repeat these motions for 5, 6, 7, 8.
Repeat all (Basic plus "Finger Pop")

No. 5 — "FLYIN' "
Repeat Basic (No. 1) 8 cts.
Repeat No. 4 — this time with arms held rigidly at sides, palms facing floor

No. 6 — "BREAK-UP" (a 3-part step)
(a.) Mark time (step in place, alternating feet) for 8 cts., starting with arms crossed in front, and slowly bring arms up and over head, then snap down to side.
(b.) Walk fwd 8 tiny steps, with L hand on stomach and shaking "limp" R hand over head.
(c.) Point L to side, extending arms to side (cts. 1,2); step L beside R, bring arms — with fists clenched — close to body (cts. 3,4).
Repeat (c.) 4 times. Repeat (b.) once.
Repeat all: (a.) (b.) (c.)

No. 7 — "FALL-OUT"
Repeat Basic (No. 1) twice 16 cts.
Leaning fwd. walk fwd 8 tiny steps with hands clasped behind back.
Repeat all (Basic plus " Fall-Out")

No. 8 — "SIGN-OFF"
Repeat No. 4 ("Finger Pop") until music fades.

Now wouldn't this make a dandy recital number — worked out exactly as it is, measure for measure, with the record?

Here's a "Quickie" for those whose teaching time may be limited, or for those whose ballroom pupils may not be familiar with progressive jazz dance forms, or for anyone just wishing a new and attractive novelty number for parties —

Put together a couple of your favorites from the above routines (sort of a Short Walk to Mother's). D.D.O. favors: alternating 8 cts. of the Basic ("Walkin' ") with 8 cts. of small fwd steps (as described in No. 4, "Finger Pop," No. 5, "Flyin'," No. 6, "Break-Up" Part b., or No. 7, "Fall-Out," Use any — or all — of the accompanying hand and arm movements according to taste. The effect of this would be to alternate "in place" with "traveling."

D.D. & D.D.O.

IT'S A DATE BOYS — V

Now We're at an Actual Dance in This Advice-to-Teenagers Lecture Series

BY RUSSELL D. CURRY

The Dance

In "It's a Date to Dance" I'll try to give you some pointers on dancing, but for the moment we'll stick to Social Etiquette.

First — I would strongly suggest you know a bit about dancing before you accept someone's invitation to go to a dance. Just as I would strongly suggest you know something about swimming before you accept someone's invitation to go swimming. If you don't, the results are apt to be unhappy. I don't say that you have to be a Gene Kelly or Vera-Ellen, but have some knowledge and some practice. The best times to practice are at dance class, at home, with your friends and at informal dances.

By informal dances, I mean when a crowd just gets together — no dates, and no couples. Many schools have 15 to 45 minutes of dancing a day during lunch period, or after school, in the gym or elsewhere. They set up a record player and the pupils bring the records. There is general dancing for all who care to join in. This is a wonderful time to practice, because you can dance each dance with a different girl. This is excellent training for you. After all, if you're not too good at it, in one short dance she can't possibly become permanently maimed or crippled.

I realize it's no easy matter to get up enough courage to ask a girl to dance with you — particularly if you're not skillful at it. In a moment, we'll talk about the easy and correct way to do it. But that you *do* do it is the most important thing. I know you're embarrassed. I know you're insecure. I know you feel you're such a poor dancer that you don't want to inflict yourself on any girl. And we know that she may even turn you down . . . though she shouldn't (which I'll discuss with her later!). But always remember this — painful and trying as it may be for her to dance with you — she'd much rather be getting black and blue and bloody dancing with you than to be a wall-flower sitting on the side lines. So go ahead over and ask her, and see what happens.

I've already mentioned that you don't have to make a low bow! neither should you stand in the middle of the floor and say, 'How about it?" with your hands and your eyes, nor should you stand on the other side of the hall and yell at her. This is most important.

When in a crowd — keep your voice *low*. If you start to holler, then the people around you have to holler to make themselves heard over your voice, and soon it's complete bedlam. If every person in a group remembers to speak in a conventional tone of voice — everyone can make himself easily heard.

Asking A Girl To Dance

First, make up your mind whom you're going to ask and go directly to her. Don't stalk up and down in front of the line of girls, stroking your chin and looking them over as if they were on the auction block. After all, there is sometimes "Ladies' Choice" (where the girl chooses the boy). How would you feel if they gave you the once-over like that? You'd be embarrassed — so are they! So walk directly to her. You notice I say *walk*. In public, we always walk — never run. Because, if you run, you might slip or fall, and if you fall you might hurt yourself and nobody would care because it would be your own fault!! But in the process of running or slipping or falling, you might bump into, or trip, someone else — and we never do anything in public that might cause anyone else injury or embarrassment. So you walk! And it's a good idea to walk around the outside of the room. After all, if people are dancing, they don't want to be shouldered aside by someone who has no business on the floor.

When you get to the girl you want to ask for a dance — by walking — and you find that some other guy has beaten you to it and has asked the girl you wanted — please, don't for your own sake, for the sake of the girl and the sake of the other girls sitting near by — don't stand there

VISIT TO JODY

Your stubborn and querulous Ballroom Ed. has been known to express opinions differing from some of those proclaimed by Jody Elder, the intrepid California promoter of the Sweethearts Ball, the Dancing Cavalcade, Inc., the Nat'l Ballroom Teachers & Dancers Assn., etc. On April 5, while on a visit to Los Angeles, we left our sparring equipment in the checkroom of the Statler Hilton Hotel and, armed with only a reporter's pad and pencil, made our way to the mezzanine ballroom to look over one of Elder's all-day sessions. We were received cordially and graciously.

The teaching looked first-rate. Latin American dances were presented by Mike Jackson and Yvonne & Claude Boynton. Int'l Style work was given by Martin Flipse and Will Thomas & Valerie Rogers. The luncheon entertainment included exceedingly smart demonstrations of Int'l Style by European champions Jimmie & Olive Cullip and by Thomas & Rogers. The session was attended by about 150—a group made up of competition dancers, asst. teachers and teachers. Some instructors, we were told, were from chain schools, some were members of Dance Masters of America, and some were new to this type of activity.

In waltz, fox trot, quickstep and tango, Edler tells us, he has gone "all-out" for Int'l Style, and that all teaching of those rhythms will be based upon the Alex Moore books. Whether or not all American teachers will agree with this shortcut, he is perforce "standardized" in four dances.

What we saw happening in Los Angeles points a moral. One energetic individual is dramatizing the fact that there is a ready market for teacher study of ballroom which is considerably beyond what has been offered by the existing teacher asssociations. One Sunday each month Elder has been attracting good attendance for concentrated all-day work.

The process of establishing that point has complicated the picture by the appearance of a new, completely seperate organization. The good ideas within Elder's program should, of course, continue and develop. But why is it necessary for this to be a diversionary activity? DMA has long had two excellent clubs in California. As of now, some members of each are also active in Elder's organization. It will be difficult for them to spread their attention in so many directions. "Splinter" operations dissipate the energy of all concerned.

The established associations have a stature and a solid background of service to teachers on all fronts, and they have lately made heartening progress in strengthening those service features through their affiliations with the Nat'l Council of Dance Teacher Orgns. and the U.S. Ballroom Council. They are now beginning to meet the demand from their own members for larger and improved ballroom programs. By doing so they will surely succeed in bringing Elder's kind of "private enterprise" activity back into the main stream—where it belongs. Unity will further the ideals of everybody—the associations' and Elder's. *D.D.*

Jack Mitchell

MORE "INTERNATIONAL"; April meeting of the NY Society of Teachers of Dancing featured Int'l Style. One session was led by Haverhill, Mass., teachers Anne & Bob Thomson (photo at L), who have also been presenting Int'l work at the Commodore Ballroom in Lowell. 2nd class was given by the well-known London teacher, Eve Tynegate-Smith, (above R). Harold Webb (back to camera), also of London, assisted.

and argue the point. Also, be sure, if he was there first, that you don't turn your back on the other girls sitting near by, and sulk to a corner without asking anyone to dance. Or worse still, turn your back on the nearby girls and ask some girl sitting on the other side of the room. Put youself in the girls' place. They are thinking, "So he couldn't dance with Alice; what's the matter with me?" No, if you can't get the girl you want, ask a second choice. If you can make that second choice think that she's the one person in the room that you really wanted to dance with — brother — you'll be well on the road to popularity . . . to being a keener teener!

I once saw a man ask a lady to dance by standing in front of her, pointing his finger in her face and yelling, "Dance?" Poor woman was so scared she couldn't even stand up — much less dance with him.

When you get to your choice, simply stand in front of her and look at her — and gentlemen, don't let your eyes wander from side to side — or three girls might stand up, and then you'd be in a real mess. One at a time is quite enough to try to handle. You look at her. You smile at her; No matter how you feel, you smile! A smile oils the wheels — makes things run smoothly, and makes everyone feel happier and more at ease. Even if it's a matter of gritting and showing your teeth — do it — smile!! You might hold out your hand — or nod your head. If you can find your voice, it would be a very nice thing to say, "May I?" or "May I have this dance?" or whatever is natural and easy (and considerate) for you. At this point she smiles back and stands. (Girls — see under, "It's a date and you may not want it.")

How To Escort A Partner

Now you have a partner. How do you get her to the dance floor? There are many ways of escorting a partner in use today. You've seen fellow teen-agers walking hand in hand, fingers entwined. I've seen the boy throw his arm over her shoulders as they walk off together. Both of these methods are fun, but not recommended in public. I've even seen the gentleman (?) put his hand on the back of her neck and practically throttle her. This may have been what he had in mind, but — please — no! Not in public!

The proper way to escort your partner, gentlemen, is to place your right hand over your stomach as though you had a pain, (not referring to your partner, of course) leaving a little hole where the right elbow bends. The lady responds by putting her fingers through this hole. Now just the fingers are sufficient, girls. You've got hold of him and he can't get away. Besides, it does look quite peculiar to see the whole arm flopping around out in front. Boys, be sure she takes your arm — don't take hers! There is a very definite reason for this position. We have established that the "Boy's the Boss" because he's supposedly stronger. As the male, he supports the female. Girls, that doesn't mean you lean on him. He's there for emergency only. Boys, if you just let your arm hang straight down at your side, and she puts her arm around it, and suddenly her heel slips out from under her, you're going to be no help to her at all. But if you use the correct position, and she starts to fall, she has hold of you and you can prevent her from falling. Either that, or she'll pull you down with her — in which case she'll have company on the floor, and having company on the floor, she'll be less embarrassed than if she were down there all by herself. So, having arranged things so that she is less embarrassed means that you have been considerate of her. Therefore, it's good manners. See how it works?

Please remember that to escort your partner means to walk beside — not to drag her on behind — so take it slow and easy. After all, possibly her legs aren't as long or her feet as big as yours — I hope! And be careful of those corners. Remember, if you've changed your mind and want to go in the other direction, and turn around sharply — you are turning in place — while she has a lot farther to go around the outside. I suggest that if you want to turn around, that you come to a complete stop and then go into reverse — walk backwards while turning. This, of course, is a type of "wheel turn," which not only looks better, but is definitely safer. *(To Be Continued)*

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SIDELINES SYMPOSIUM

SUGGESTIONS FOR "SLOW-SLOW"

What do the teenagers in your area dance to the Slow-SLOW number—those lethargic ballad-type tunes which meander along at a bare 16 measures per minute? (For instance, *It's Just a Matter of Time.*) In March '58 (p. 75, *Tempo: Slow vs Society)* we brought you a report on what was danced to those Slow-SLOWS as seen on various TV shows. But this teacher, for one, never had much success with this particular form—pupils just did *not* go for it. And yet those ballad-y numbers retain their popularity, running Lindy and Cha Cha a close race for top rating. What to do?

Katharine Dickson of Cambridge, Mass., Sec'y-Treas. of the Dance Teachers' Club of Boston, recently presented to the NY Society of Teachers of Dancing a program of ballroom work which included material for the Slow-SLOW'S as danced by the youngsters up Boston way. This seemed just what the doctor ordered—and, futhermore, more like what this observer has noticed at various teenage gatherings of the non-public-appearance type—parties in the church hall, in private homes, and during the "free-dancing" periods in class. Since this dancer has little fondness for Slow-SLOW music as related to dancing

Pictorial Parade

WORLD CHAMPIONSHIPS: England won over competitors from 10 nations in Mecca Dancing's World Championships Mar. 9 in London's Lyceum. 1st places went to Diana Gradwell & Peter Eggleton (amateur) and Brenda Winslade & Desmond Ellison (professional).

pleasure, I usually postpone as long as possible the day when this subject must be dealt with. But dealt with it must be, if you believe, as I do, that the function of a conscientious teacher is to prepare pupils for all situations that may arise.

Miss Dickson's version camé along just in time to save us the bother of figuring out a whole set of routines at once; and I am happy to report that these combinations were met with considerable enthusiasm in classes on two different age-levels: the 12-14 group, and the 15-17 bracket. So, with a few thoughts of our own thrown in just to help keep the pot boiling, here are

Katherine Dickson's Slow-SLOW's

These combinations use a consistent one step on every beat of the music, or QQQQ on a 4/4 measure. (Shades of the old One-Step!) Description for man; girl counterpart.

BWD ROCK AND WALK (Closed Pos.)

Bwd L 1	One Meas.	Suggested "call" for teacher: "Rock, Step, Bwd, Bwd"
Fwd R 2		
Bwd L 3		
Bwd R 4		

This may be done starting in LOD (man fwd, girl bwd), in which case the man will move bwd against LOD (clockwise) on cts. 1, 3, 4. This may also be done with couple's starting pos. reversed (man bwd, girl fwd in LOD), in which case the man will move bwd *in* LOD (counterclockwise) on cts. 1, 3, 4.

We suggest that this same combination may be varied like this (man fwd, girl bwd—LOD):

Bwd L 1		Suggested "call" for teacher: "Rock, Step, Walk, Walk"
Fwd R 2		
Fwd L 3		
Fwd R 4		

Explanation for man starting bwd: "Sometimes the floor is so crowded that there is no space for the gentleman to start fwd, as is customary; then it is convenient to know that he *may* start bwd., and does not have to just stand there with his partner, waiting for a space in which he may move forward."

Style notes: Most couples employ a distinct rocking motion on the "1,2" cts., often leaning toward the outstretched clasped hands (usually held much lower than is customary—approx. at hip level) on "1," and in the other direction on "2." Frequently this leaning motion is developed into a slight turning action— usually turning approx. ¼ right on "2,' and returning to LOD with Ct. 3. This "to-and-fro" turning movement, when done by the better dancers, resembles a gentle rolling action — no abrupt, jerky movements here.

BWD ROCK and RIGHT PIVOT TURN

Bwd L (prepare to spot pivot right)		1
Fwd R	turning	2
Bwd L		3
Fwd R		4
Bwd L		5
Fwd R		6
Bwd L		7
Bwd R		8

This right pivot turn is danced in the same easy, effortless fashion that characterizes this type of dancing, with no attempt at producing any great degree of turn on any one step; and many dancers continue with the same gentle rolling action as mentioned before, while they spot-pivot. One final suggestion from this writer: you might like to try completing the above combination with "Swd L (7); Close R (8)" — instead of the 2 bwd steps, as given.

D.D.O

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CHA CHA COMBINED WITH POLKA

What a rash of cha cha tunes on the airwaves today! Particularly old friends in new garb, like *Tea for Two* and *Cecelia.* There's even a cha cha commercial extolling the virtues of a beer. One might think that every cha cha angle had been explored, but Bernie Witkowski, (on the Stella label No. 2117-A) has come up with a new twist — *Polka Cha Cha Cha.* This catchy melody very happily mates the two rhythms, and—step-wise—Cha Cha Fives (the old familiar "2 slows and 3 quicks") and Polka steps (the equally familiar "Hop, step, close, step") unite just as felicitously.

You don't need to bother to figure out how to combine the two, for NYC teacher Kaye Kafka (sometimes called the "Polka Queen") has worked out a routine (which may also be used as a mixer) which exactly fits the music on the record, measure for measure. It seems to this teacher that, in addition to its welcome possibilities for classes and dancing parties, it would serve as an appealing recital item, and also make a splendid showing in group demonstrations.

Here's a quickie refresher course to cover the terms used:

L Fwd Cha Cha: Fwd L, In place R, Bwd L, Close R (almost), Bwd L. (Musical ct., 1,2,3, and 4; teaching ct., 1,2,3,4,5—SSQQQ.)

R Bwd Cha Cha: Bwd R, In place L, Fwd R, Close L (almost), Fwd R.

L Cross Cha Cha (also known as *Criss Cross* or *Butterfly*): Fwd L diag. across R, In place R, Swd L, Close R, Small step L (fwd) turning 1/8 (or 1/4) left.

R Cross Cha Cha: Fwd R diag. across L, In place L, Swd R, Close L, Small step R (fwd) turning 1/8 (or 1/4) right.

Polka Right Turn: a *L Bwd Polka step* (hop R, swd L, close R, bwd L) plus a *R Fwd* Polka step (hop L, swd R, close L, fwd R), turning on each *bwd* and *fwd* step (usually ½ or ¼ turns)—repeated as often as desired. Now here is:

Kaye Kafka's POLKA CHA CHA CHA

Couples in circle formation. Separation Pos., man face wall, girl face center. Description for man; girl counterpart unless otherwise specified.

COMBINATION I (a)

	Cts.
Hold in place	1 — 8
Stamp L (no wgt) in place	1
Stamp L (no wgt) in place, again	2
Step in place LRL	3 and 4
Repeat preceding 4 cts., start R	5 — 8

COMBINATION I (b)

L Fwd Cha Cha	1 — 4
R Bwd Cha Cha	5 — 8
L Fwd Cha Cha	1 — 4
R Bwd Cha Cha	5 — 8

Note: Use final ct. of last *R Bwd Cha Cha* to get into position for *Cross Cha Cha;* and this will be easier to do if the preceding 2 cts. are done swd (instead of fwd, as described for *R Bwd Cha Cha*).

COMBINATION I (c)

L Cross Cha Cha	1 — 4
(Girl: R Cross Cha Cha)	
R Cross Cha Cha	5 — 8
(Girl: L Cross Cha Cha)	
L Cross Cha Cha	1 — 4
(Girl: R Cross Cha Cha)	
R Cha Cha, making complete turn left in 1st 2 cts. (Girl: turn right with L Cha Cha)	5 — 8

Note: If the final ct. of the Cha Cha immediately preceding the one which includes the complete turn is used to get into position for the Free Spin (man turn left, girl right), as described for cts. 5 — 8 just above, the turn will be accomplished much more easily.

COMBINATION II

Polka Right Turn in Closed Pos. for 28 cts, ending in original places (man face wall, girl face center).

Continue Polka steps for 4 more cts. (If used as a mixer, girl goes *Through the Arch* to new partner at her right with 2 Polka steps — R and L — while man Polkas L and R — in place, while helping partner Through the Arch, and then toward new partner. If not used as a mixer, these 2 Polka steps may be performed as desired, with man retaining original partner, (*i.e.,* continung the right turn; fwd in LOD; in place, in preparation for the next figure, etc.) Cts. 1 through 32

Repeat Comb. I (this will be the 2nd time for this comb.) in this manner:

(a) This time do "stamp, stamp; step, step, step" for 16 cts., omitting "hold in place." Balance of (a) is exactly as previously described.	1 — 16
(b) same as before	1 — 16
(c) same as before	1 — 16
Repeat Comb II (this will be the 2nd time for this one)	1 — 32
Repeat Comb. I again (3rd time)	1 — 48
Repeat Comb. II once more (3rd time for this one, too)	1 — 32
Repeat Comb. I for the last time (this makes 4 times in all	1 — 48

COMBINATION III

Couples arm-in-arm travel fwd in LOD around the room until music ends, with this form of Cha Cha Five: Man — Fwd L, Fwd R, Fwd L, Close R (almost), Fwd L; girl does same, starting R.

The Cha Cha Five described above for use in Comb. III is the same as that outlined for a *Cha Cha Train* in "Party Fun," Jan., '58, p. 79. This naturally gives birth to many ideas which use Miss Kafka's attractive Polka Cha Cha as a springboard.

For one, if you use this as a recital or group demonstration number, why not have the dancers enter as a Cha Cha Train (single file in LOD, girl in front of her partner, each with hands at hips of person in front, leader with her hands at her own hips, on top of hands of man behind her), all starting with L, and all traveling fwd, as described in Comb. III above). Then according to the music, finish the entrance figure with Polka steps to get into proper position for the start of the no.

Or for the entrance, try two Cha Cha Trains, (one of boys, the other of girls) coming from opposite sides (girl start R, man L) to meet and form the circle which starts the no.

To vary the repetition of Combs. I and II, alternate the circle formation — first using it as described, then using it with the man fwd in LOD and his partner facing him, bwd in LOD.

You take it from there — and doesn't it all sound like fun from an audience viewpoint as well? *D.D.O.*

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NEWS OF BALLROOM DANCE

HERE AND THERE

The Canadian Dance Teachers Assn. is again sponsoring the Canadian Amateur Championships. The 1959 tournament will be held May 29 at the Palace Pier in Toronto . . . Jim Clelland sends word of another competition, open to any couple who can dance Int'l Style, to be held May 22 at the Palais Royale in Toronto. The event is titled "Canadian Amateur Ballroom Dancing Championship (Open to the World)". Dances will be slow waltz, tango, slow fox trot, quickstep. There will also be a one-dance contest for couples who do not pass into the 2nd round.

Int'l Style Waltz and Quickstep are currently being taught at the Albert Butler School of Dancing in NYC by John Goddard, a member of the Imperial Society of Teachers of Dancing . . . NYC teacher Alex Desandro last month marked his 25th anniversary as a teacher. Guests at a studio party marking the occasion included Harvest Moon winners Christa Ehrnsberger & Joseph Mehegan, Albert Butler and London teacher Eve Tynegate-Smith.

***POLKA CHA CHA:** NYC teacher Kaye Kafka, specialist in Polish-style ballroom dances, puts her class at the West Side YMCA through the paces of her novelty, Polka Cha Cha.* D'Arlene Studios

Boise, Idaho, teachers Mel and Helen Day are holding three summer vacation dance class courses this season. Program includes instruction for 3 hours in the morning, 3 in the afternoon, 1 in the evening—plus an evening party. 1st is at "The Crags" in Estes Park, Colo., June 14-20; 2nd is at Chico Hot Springs Ranch, Pray, Montana, July 12-18; 3rd is at Spring Mountain House, Schwenksville, Pa., Aug. 23-29.

Kiki & John Clancy were guest artists in a cavalcade of "50 Years of Ballroom Dance" in a series of shows at NYC's Waldorf-Astoria and at the Lido Country Club commemorating the 50th anniversary of the B'nai B'rith women's committee in the USA.

The Mel & Gloria Riedl School of Dance in NYC succeeded in taking their annual student competition out of the realm of "just another school contest" by staging the affair in the spacious surroundings of Roseland Dance City on April 2. Occasion was opened and closed with attractive exhibition no's by Mr. and Mrs. Riedl, and between events each of the teacher-judges took a partner to prevent a demonstration for the large audience.

MIDWEST BALLROOM NOTES

Hi Roberts of Oklahoma City, who formerly conducted a children's program on WKY-TV, has gone into teaching ballroom. He has classes for youngsters and adults in his new studio, as well as church classes for 4th to 7th graders. He considers that his TV experience has helped enormously in making his dance program a success.

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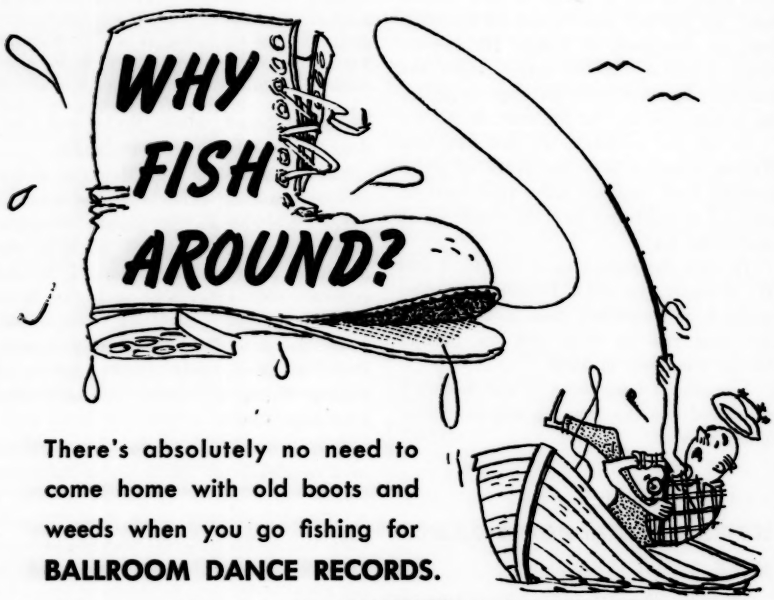

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The Chicago Nat'l Assn. of Dance Masters has scheduled its all-day Ballroom Workshop for Aug.8 at the Sherman Hotel. Convention is Aug. 9-13 . . . Channel 5 in Chicago has a daily teen-age dancing program hosted by David Hull. The youngsters do both ballroom and square dancing.

Betty White's *Teen-Age Dance Book* is now to be had in a 35 cent paper-back edition. It is complete, as originally published at $3.95, and even up-dated to 1958. To my mind it is the best on the market at any price . . . Also most practical and easy reading are *Easy Cues for Ballroom Dances* and *The Blue Book of Rounds*, by Mel & Helen Day, of Boise, Ida.

"Don't underestimate any job—do your best for the poorest. The best ad is by word of mouth." This is the business-getting advice from Dusty & Richy Valez of Spring Grove, Ill., who have PTA-sponsored classes in several Chicago suburbs, as well as at the Covenant, Town, Swedish and Standard Clubs. Mr. Valez was the 1st to teach rumba on TV here, over WBKB . . . Larry Keyes, of Ft. Wayne, Ind., who specializes in classes at the 7th and 8th grade levels, reports that he finds Cha Cha still the most popular dance. In addition to the "Ballroom Clubs" at his own studio, he has children's classes at the "Hostess House" in Marion, Ind.

LOUISE EGE

BALLROOM IN THE SOUTHWEST

The 4th annual New Mexico Ballroom Revue on June 13 in Albuquerque will include divisions for pre-teens, teens and seniors. Competition, for which registration deadline is May 15, is open to all couples regardless of affiliation. Two winning couples will receive all-expense-paid trips to Long Beach, Calif., to compete in the Sweethearts Ball June 26 & 27. Judges who will come to Albuquerque for the June 13 events are: Joan and Ronnie Prisk and Martha and Tobe Rasmussen, both of L.A., and Betty and Burnett Bolloten of S.F.

The Vandapool Dance Academy hopes to open the doors of its new studio and ballroom (14,310 square feet) on June 12. The plant is being built for the primary use of the youth in this area.

European ballroom champions Jimmie & Olive Cullip, currently in this country from London, helped select judges for the New Mexico show. Another International Style expert with whom we have visited recently is Martin Flipse, formerly of The Hague. He is currently teaching with Valerie Rogers & Will Thomas in Santa Monica.

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Reviews *(Continued from Page 68)*

zow. Miss Bramlette's *A Point in Passing* was a carefully pondered, complexly structured commentary on the Oedipus conflict. And Vol Quitzow, as the man pilloried by another man, by a wife-figure, and by a mother figure, performed with passionate identification.

In *The Distance*, by Pat Hammack, there was a sensitive attempt at poetic imagery in a study of four people neither together nor apart. But the dance remained somewhat fragmentary in outline.

Diane Quitzow's *A Feather Falls* grappled with "Steigian" states-of-being—— the isolated *(Who are all those others?)*, the ambivalent *(To think I hated you at first)*, and the dependent *(Just we two)*. But in each case, the initial image conveyed the idea, and little further accrued as the images extended into dance. *D.H.*

Joseph Gifford Dance Theatre
92nd Street "Y"
April 5, 1959

The Stravinsky *L'Histoire du Soldat* is a theatrical Lorelei. Its seemingly sophisticated joining of speech and music repeatedly lures new choreographers, new directors, new performers.

But the work has a basic weakness that defeats most who try to give it life upon the stage. Part of its theme is dramatized; much is merely talked about. And so the action, as in this case, becomes illustrative, rather than illuminating.

Director Salem Ludwig, choreographer Joseph Gifford, and principal actor Douglas Watson collaborated in a vein that combined stylized movement with realistic gesture. There were keenly effective moments, like the entrance for the Soldier (Mr. Watson) beginning in a crouch and slowly growing to standing position—an entrance that made it seem as though he were approaching from a distance. But there were also derivative moments like the swimming-horseback riding episode for Soldier and Devil (Mr. Gifford). It resembled a page out of Marceau.

As performers, Mr. Gifford and Mr. Watson tried graciously to complement each others' theatrical resources. But in so doing, neither one took flight.

Narrator Curt Lowens spoke with a martial authority to match the music. The dance solo for Martha Wittman as the Princess was engagingly performed, but in content it did not begin to reflect the pseudo-Oriental wit of the score.

The program opened with a repeat of Mr. Gifford's *The Frequent Hero*. *D.H.*

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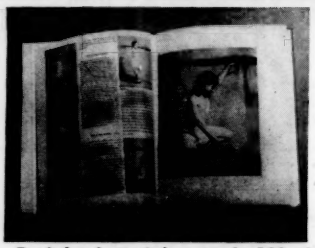

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SUMMER CALENDAR

(Continued from Page 33)

Colorado State College: July 25, Rhoda Gersten & Co.; Greeley.

"The Common Glory," June 23-Sept. 6 (eves, Tues.-Sunday), Williamsburg, Va.

Connecticut College American Dance Festival, Aug. 13-16, New London.

Empire State Music Festival: July 18, 24, Jose Limon & Co.; Sterling Forest (near Tuxedo), N. Y.

Greek Theatre: July 20-25, "Coppelia," with Alonso & Youskevitch; July 27 for 2 weeks, New York City Ballet. Los Angeles.

Ann Halprin & Co.: Modern dance programs at the Dance Deck, Kentfield, Calif., July-Sept.; at San Francisco Playhouse, 2 nights weekly during May and June.

Hollywood Bowl: Aug. 1, Family Night; Aug. 22, Viennese Night.

Idyllwild, Calif., Contemporary Dance Workshop: last weekend in July, Ann Halprin & Marin County Dance Workshop.

Jacob's Pillow Dance Festival, Lee, Mass.: June 30-Aug. 29 (different program each week).

Lewisohn Stadium, NYC: June 27, American Ballet Theatre.

Newport, R.I., Jazz Festival: July 5, Experimental jazz ballet & lecture-demon. on American jazz dance (Marshall Stearns, narr.).

New York City Ballet fall season at City Center, NYC, beginning Aug. 25.

Northeastern Regional Ballet Festival, May 22-24, Scranton and Wilkes-Barre, Pa.

Perry-Mansfield Theatre Festival, July 25-Aug. 22 (incls. dance perfs.), Steamboat Springs, Colo.

Ramona Bowl, Hemet, Calif.: July 16, Southern California Ballet.

Ravinia Park, Chicago: Aug. 11-16, New York City Ballet.

Redlands Bowl, Calif.: July 3, Luisa Triana & Co.; July 21, dance program; Aug. 4, Ballet Celeste; Aug. 21, Ballet Concerto of L.A.

Sigmund Stern Grove, San Francisco: probable perfs. by San Francisco Ballet and Lola Montes & Co. during the summer.

Spanish-American Ballet, June 20, Reseda, Calif., High School Aud.

Starlight Bowl, Burbank, Calif.: July 15, Ballet Concerto of L.A.

Takarazuka Theatre: Aug. 17-22, Seattle; 24-29, Portland, Sept. 1-5, Los Angeles; 10-13, Chicago; Sept. 16-Oct. 4, New York.

Univ. of California, Berkeley: July 10, May O'Donnell & Co.

Univ. of Colorado, Boulder: July 16, Ruth Currier & Co.

White Mtn. Festival of the 7 Arts: July 1, Marina Svetlova & Michael Maule; 2, Paul Draper; Aug. 3, Teresa; Lake Tarleton Club, Pike, N. H.

SUMMER CAMPS

Albertine Dance Workshop: Hindu, modern, Spanish. Bar Harbor, Me.

Beaupré: Ballet, modern, ethnic. Girls, 10-16. Lenox, Mass.

Grey Gables Theatrical Workshop: Dance, choreography. Co-ed, 13 and up. Ossining, N.Y.

Camp Hiawatha: Ballet, Girls. Kezar Falls, Me.

Idyllwild Arts Foundation: Contemporary Dance Workshop, July 27-Aug. 9; Folk Dance Workshop, July 10-17. Idyllwild, Calif.

Indian Hill: Modern. Jr. & sr. high sch. boys and girls. Stockbridge, Mass.

Jacob's Pillow Univ. of the Dance: Ballet, modern, ethnic, dramatic dance, composition, Labanotation, audio-visual aids, stagecraft workshop. Co-ed. June 29-Aug. 29 (9, 6 and 3-week courses). Lee, Mass.

Mt. Pinnacle Dance Camp: Ballet. Aug. 23-Sept. 5. Hendersonville, N.C.

The Music Trail: Ballet, modern, jazz, theory, composition. Co-ed, jrs., 7-12, srs., 12-17. Lake Placid, N.Y.

Perry-Mansfield Sch. of Th. and Dance: Modern, ballet. Co-ed. July-Aug. Dance Seminar, Aug. 23-29. Steamboat Springs, Colo.

Angiola Sartorio Int'l Summer Dance Sch. & Experimental Group. July-Aug. Corona del Mar, Calif.

Wilderness Ballet Camp. Toronto, Canada.

Williamstown Th. Foundation Dance Workshop: Modern, ballet, modern jazz, mime, composition. July 3-Aug. 29. Williamstown, Mass.

Woodcliff: Ballet, modern, theatrical, folk and square. Co-ed, 4-17. Sawkill, N.Y.

SUMMMER DANCE SCHOOLS

Boston Conservatory of Music: Modern, ballet, etc. June 1-19, June 29-Aug. 8, Sept. 7-25. Boston.

Colorado College: Modern, composition, June 15-Aug. 7. Colorado Springs.

Connecticut College Sch. of Dance: Modern. July 6-Aug. 16. New London.

Texas Christian Univ.: Ballet June 2-July 11. Fort Worth.

Univ. of Colorado: Modern. June 12-July 17. Boulder.

NORMAL SCHOOLS AND CONVENTIONS

American Soc. of Teachers of Dancing (ballroom): Convention, Aug. 9-14, Hotel Astor, NYC.

Cecchetti Council of America: Ballet Seminar, July 11-15, Park Shelton Hotel, Detroit.

Chicago Nat'l Assn. of Dance Masters: Normal Sch., July 29-Aug. 7, Congress Hotel; Ballroom Workshop, Aug. 8; Conv., Aug. 9-13, Sherman Hotel, Chicago.

Dance Educators of America: Training Sch. for Teachers, July 6-16; Pre-Conv. Ballroom, July 17-18; Conv., July 19-24; Student Conv., July 20-24, Hotel Plaza, NYC.

Dance Masters of America: Teacher Training Course, July 27-31; Pre-Conv. Ballroom, Aug. 1-2; Conv., Aug. 3-8, Shoreham Hotel, Washington, D.C.

Dance Teachers' Club of Boston: Training Sch., Aug. 24-28, New England Mutual Hall; Conv., Aug. 31-Sept. 3, Hotel Somerset, Boston.

Hinote Dance Festivals: June 26-28, IMA Aud., Flint, Mich. July 10-12, Manhattan Center, NYC.

Midwest Dance Assn.: Conv., July 6-10, Broadview Hotel, Wichita. Family Plan Dance Conv., July 28-30, at a Minnesota resort.

National Academy of Ballet: Summer Sch. for Teachers, July 6-Aug. 14, NYC.

Nat'l Assn. of Dance and Affiliated Artists: Conservatoires: July 4-10, Hotel Statler, Los Angeles. July 12-17, Statler Hilton, Dallas. July 19-25, Hotel Sherman, Chicago. July 27-Aug. 1, Bradford Hotel, Boston. Aug. 2-8, Aug. 9-15, Hotel Roosevelt, NYC.

Texas Assn. Teachers of Dancing: Ballroom, June 20-21; Normal Sch., June 22-26, Baker Hotel, Dallas.

SUMMER STUDIO COURSES FOR TEACHERS AND STUDENTS

Allegro Sch. of Ballet. Chicago.
American Ballet Center. July 6-Aug. 28. NYC.
American Sch. of Dance: Ballet, modern, jazz, ethnic. Beginning June 22. Hollywood.
Jerry Ames Dance Art Sch.: Ballet, Spanish, modern, modern jazz, tap. NYC.
Annual Workshop in Dance Therapy. June 8-26. N.Y.C.
Atkinson Sch. of Dance Arts: Tap, jazz, July-Aug. Brooklyn.
ATN Hollywood Normal Sch. & Teachers' Course: Ballet, character, comedy, jazz, tap, modern, acrobatic, Hawaiian pre-ballet. June 26-July 3. Hollywood.
Ballet Arts: Ballet, adagio, modern, character, modern jazz, Spanish. NYC.
Ballet Russe de Monte Carlo. NYC.
Ballet Theatre Sch.: Ballet, character, modern jazz. July-Aug. NYC.
Edna Lucile Baum: Ballet. Chicago.
Nathalie Branitzka: Ballet, character. NYC.
John Clancy: Ballroom. For teachers and students. NYC.
Nina Coppola Ballet Sch. & Co. Santa Fe.
Merce Cunningham: Modern. NYC.
De Rea Sch. of Dance: Ballet, tap, jazz, ballroom. Summer course for teachers, July 13-Aug. 8. Los Angeles.
Ellis-DuBoulay Sch. of Ballet. Chicago.
Milton Feher Sch. of Dance & Relaxation. NYC.
Raoul Gelabert: Ballet, body placement, modern. NYC.
Al Gilbert's West Coast Dance Festival: Ballet, modern jazz, tap, children's material. For teachers and students. July 1-3. Los Angeles.
Martha Graham Sch. of Contemporary Dance: Modern. June 8-July 3. NYC.
David Harris: Modern jazz. NYC.
Erick Hawkins: Modern. NYC.
Gladys Hight-Claire Powell Sch. of Dance & Th. Arts: Ballet. Chicago.
Internat'l Dance Sch.: All types of dance. NYC.
Leticia Jav: East, West and jazz dance, Jay Notation. NYC.
June Taylor Sch. of Dance: Ballet, acrobatic, Hindu, modern jazz, tap, musical comedy & TV routines. NYC.
Joseph Levinoff Ballet Sch.: Ballet, Spanish, modern jazz. NYC.
Jose Limon: Modern. NYC.
Robert Luis: Ballroom. NYC.
Edna L. McRae: Ballet, character, tap. June 15-July 24. Chicago.
Mel Day Dance Studios: Summer vacation dance classes. Boise, Idaho.
Metropolitan Opera Ballet Sch. NYC.
Moro-Landis Dance Center: Ballet, modern, tap, ballroom, acrobatics, figure control, character. Special course for adv. and prof. students and teachers, beginning July 6. North Hollywood.
Maria Nevelska Ballet Sch. NYC.
Steffi Nossen Sch.: Modern. Larchmont, N.Y.
Eileen O'Connor Acad. of Ballet Perfection. July 20-Aug. 30. NYC.
Joe Price: Acrobatics. NYC.
Donald Sawyer: Ballroom, NYC.
Sch. of American Ballet: Ballet, character. July 16-Aug. 15. NYC.
Sch. of Ballet Repertory: Ballet, character, plastique. July 6-Aug. 14. NYC.
Sch. of Russian American Ballet. NYC.
Severo Ballet Sch. & Workshop. Detroit.
Jack Stanly: Modern jazz, tap. Summer session starts June 22. NYC.

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MARCEAU (Cont'd from Pg. 55)

tribute to Manolete. A great bull-fighter has trained and sponsored a young Andalusian peasant; his fiancée falls passionately in love with the latter and returns his engagement ring; the great bullfighter no longer performs well; the public is as fickle as his fiancée, and acclaims the young matador; reduced to one faithful follower, he challenges his young rival, who performs brilliantly. The great matador, now feeling the burden of years and troubles, is gored, but struggles back to finish off the bull. He dies as the young matador and their respective squadrons come to his side. The scenario could scarcely be more banal. One element of cliché was eliminated shortly after the opening: originally both the young matador and his followers treated the former hero with obvious contempt during his decline, which was not only forcing the cliché a bit far, but was untrue to the Spanish respect for bullfighters, particularly an aging, once great bullfighter. Ségal's role (the young matador) was revised, so that only a very slight scorn and considerable pity were evident as he faced his former patron. Nevertheless, the public divided into two camps over this pantomime. People who had been to Spain and seen bullfights claimed that the ritual of the spectacle and the almost religious dedication of the matadors had been superlatively translated into the pantomime, and were enthusiastic. People like myself, who had never seen a bullfight, found it all very long and rather dull. Marceau himself says that a knowledge of bullfighting is almost indispensable to appreciating *The Matadors.* In stock market parlance—"a special situation."

For me, *The Coat* and 1958's *The Little Circus* are Marceau's top pantomimes. In outlook, they correspond, respectively, to the catagories French critics give the plays of Jean Anouilh—"Anouilh *noir*" (bitter) and "Anouilh *rose*" (bitter-sweet). The pantomimes are otherwise comparable only in their heavy demands on the entire company.

The curtain goes up on a quartet of tetterdermalion performers giving an early morning show in front of the small cart which is their home and transportation. They constitute *The Little Circus.* The director (Pierre Verry) is ringmaster, without a ring. He presents his three performers—a clown (Marceau), a musician-acrobat (André Gaillard) and a young girl billed as dancer-acrobat (Sabine Lods). Their elementary performance evidently pleases the invisible audience; they take up a collection and contentedly sit down to lunch on the wagon steps. With fanfares a lavishly decorated wagon arrives, bearing the director of the Big Circus, inevitably fat and with a cigar. His performers crowd on as the Big Tent is set up, and start warming up for their first show. The artists of the Little Circus involuntarily keep getting underfoot. The acrobatic dancer of the Little Circus and the star clown of the Big Circus (Ségal) are instantly attracted to each other, while the wistful clown of the Little Circus falls desperately in love with the competition's elegant lady rider (and director's mistress). Punctuated by roars from its menagerie, a dazzling parade of the Big Show's performers overshadows what has become the pathetic second-best of the Little Circus. The villainous Big Circus director, who wants more space for his wagons, tries to drive them off the lot; they refuse to go; he sends for the police, to whom the Little Circus director shows his license, which is in order. The police authorize him to remain, but we see them enter the wagon of the Big Circus, whose director is already reaching for cigars and his wallet, and it is obvious that the stay granted the Little Circus will be temporary. In the meantime, however, its four ragged artistes permit themselves a luxurious dream. They are directors of a great amalgamated circus, with all the Big Show's performers at their disposal in the form of animals who have the same talents as the humans they were. The lady rider is a unicorn, the acrobat a monkey, the clown a shaggy-wigged lion and the magician a tiger.

The dancing is a mélange of acrobatics and ballet (executed not on the points, but *trois-quarts),* and the most ambitious sequence, choreographically, that Marceau has attempted. There is a baton dance, a liberty horse number in which the company evolves around the Little Circus director, and a pas de deux by the lion-clown and the acrobatic dancer which represents a trapeze act. With the exception of this pas de deux by Gilles Ségal and Sabine Lods, the sequence would probably profit immeasurably if it were entirely performed by trained dancers, yet I certainly would not recommend turning the entire pantomime over to them, for the loss of trained mimes in the rest would not compensate for this brief gain.

The dream sequence ends, predictably, with the return of the police, thoroughly bribed, who send the Little Circus on its way. The last scene shows a rear view of its little cart, performers and pitiful possessions piled high, jogging toward the horizon. Suddenly, from under the shabby pile, like a final exclamation point, pokes the crazy red wig and the joyous mask of the Big Circus clown, who has decamped to join his love and her companions. Curtain.

As a sidelight, one minor drama, specifically European, is involved in the scenario, since clowns in the States (with the exception of Emmet Kelly) have long been relegated to a conglomerate group performing antics in parades between the other numbers. In Europe, "couples" of clowns still have acts of their own, often short gag-filled playlets called *entrées.* The "couple" consist of the *clown blanc,* in whiteface with a formalized mask painted on, and the *auguste,* or tramp clown, with red nose, large shoes, eccentric clothes. For many generations the *clown blanc,* beautifully dressed, witty and authoritative, dominated the act and received a higher salary. In the 1930s, however, the tramp clown became far more popular, and the *clown blanc* was finally reduced to a decorative straight man with no prerogatives in performance or perquisites in salary. The *clown blanc* of Marceau in *The Little Circus* is a summing up of this lost grandeur, without even the dignity of a spangled costume such as he might have had were the Little Circus a prosperous one. And the brash Ségal is the tramp clown in all his glorious new importance. His baggy trousers and oversize tie are in satin, his wigs and props are shining new. All that is left in Marceau's *clown blanc* is an attitude of wistful poetizing and an occasional moment of fantastic humor.

The Paris press and public almost wore out the adjectives "lyrical," "charming" and "poetic" in describing *The Little Circus,* and certainly it is all of these.

It also marks a new point at which Marceau's work impinges on choreography. One possible reason for the interest shown by young dancers and choreographers in Marceau's pantomimes and mimodrames is the re-thinking they cause on the whole subject of the mimed section of classic ballets in current repertory. The resuscitation of certain long-abandoned ballet librettos, whose defect from a modern choreographer's point of view is the necessity for mimed episodes, may also be implied.

The mimed portions of those classic ballets still in repertoire are presently executed in a series of formalized gestures. These demand a knowledge analogous to that of

certain Asian publics, to whom the gestures of their dancers tell a comprehensible story, because interpretation of their meaning is an obligatory part of religious instruction. In the West this formalization of ballet mime evolved largely in the latter half of the 19th century. Before that, banalization and standardization of mime, even when committed by so highly regarded a choreographer as Jean Coralli, were ridiculed.

Checking over contemporary reviews of pantomime ballets choreographed by Louis Henry and Jules Perrot, for example, it is evident that the mimed portions allowed considerable latitude in interpretation to the performers. Certainly the descriptions by Chalons d' Aargé and Gautier of mime as practiced by Pauline Leroux, Louis Henry, Elssler, Perrot and Grisi prior to the 1850s indicate effects far closer to the work of Marceau than to the piously preserved alphabet of gestures which has come down to us.

The basic Perrot concept of mime, which required the use of a dancer's entire body and a projection of emotions, as well as translation of actions observed into gesture, had disappeared by the 1880s. The decadence of ballet mime today, with its deformations and 19th-century accretions, is what we see in the contemporary pantomime sequences of the complete *Swan Lake*, *Esmeralda* and *Sleeping Beauty*, for example.

Perhaps, stimulated by Marceau, the time is coming when such artificial stylizations will be replaced by something nearer to the original choreographer's intentions, something with meaning for a modern choreographer's public.

A further extension of Marceau's work could be the development of a really "plotted" modern *ballet d'action*. There is a great deal of ballet material which either necessitates or would benefit from judicious use of mime, just as Marceau's pantomimes often make use of danced scenes or dance elements, and would be the poorer if these were banished in the interest of "pure mime."

If widening the scope of choreographic possibilities is a worthy objective, then the interest shown by young choreographers who take the opportunity to study Marceau's pantomines and mimodrames presages valuable new developments in the *ballet d'action*. Certainly anyone passing through Paris between now and November, when Marceau leaves Paris for a tour, should find a visit to the Théâtre de l'Ambigu rewarding. *THE END*

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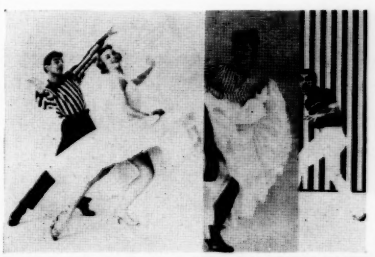

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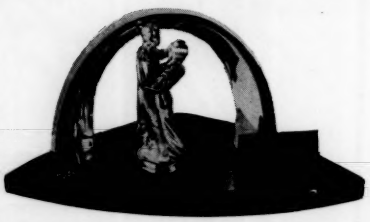

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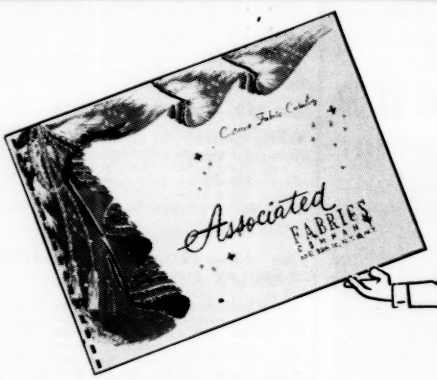

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TURNOUT FOR TAP DANCERS, PART II

BY PAUL DRAPER

Last month we discussed slaps and whether or not they should be done turned out. Some examples were given, and I think that from them you can work out for yourselves the correct way to position your feet in all slap combinations. Remember that the guiding principle is the movement of the whole step.

Shuffles

In their simplest form, such as step shuffle, step shuffle, or as used in a waltz clog, shuffles are done with a moderate turnout. The feet should point about 45 degrees away from your center line. Less than this, and you will looked cramped; more, and you're doing a sailor's hornpipe (no reason why you shouldn't if you mean to, but don't do it by accident). In hop shuffles you must be able to change at will from shuffling with the knee straight forward to shuffling with the leg turned out so as to bring the foot behind the supporting foot. It is valuable to practice hop shuffle knee to the front, hop shuffle knee to the side, to produce a 1 *and a* 2 rhythm. In this exercise the hip rotates 90 degrees out and in, and you should feel at ease in either position. Which you use depends on the step that follows — like fingering at the piano.

The shuffle to use before a pullback is invariably turned out (eccentric steps might prove an exception). Not only turned out, but as far to the back as your plié and leg length will allow. Sand on your left leg with the foot facing forward, plié on the ball of the foot, stretch the right leg to the back as far as you can with the right foot just off the floor and turned out, as it would be in a low arabesque. Try to keep the hips level. Now shuffle with the right leg in this position, and pull back on the left. Either do or don't change feet for the landing, but try to finish in the same position from which you started. Nothing looks worse than shuffling forward as a preparation for a pull-back, so practice what I have outlined above. A forward shuffle also leaves you with a slightly backward orientation of your weight, which makes it more difficult to do the pull-back. Good pull-backs de-

mand that the weight be over the supporting foot. The pull-back itself is done with the foot in exactly the line of travel of the step, and the shuffling or brushing foot is always turned out.

Take care not to let the hips swing from side to side. They should remain in a line at right angles to where you are facing. Swinging them around as you reach to the back for your shuffles is a weak substitute for not being turned out.

Cramp Rolls

In this step also there are times to be turned out and times not to be. Let us consider first the cramp roll which consists of landing ball R, ball L, heel R, heel L. This is the most common cramp roll, and the one usually learned by beginners. If you use it to land from a jump to the side with the feet together, then land with the feet parallel, not turned out. This would apply to most jazz movements and to any kind of a jump where the knees remain together during the jump. If the knees are, the feet should be, and you mustn't move them as you land. Hold everything firmly together as you would in skiing a tempo turn (non-skiers investigate). The secret of achieving four clear sounds in a cramp-roll on landing from a jump is to point your toes till they touch the floor.

Now, if you do a jump where the legs are separated at the peak of the movement, such as an assemblé, then land in 5th pos. with the feet turned out. Always keep as close as you can to the fundamental shape of whatever step you do. You will find it is no more difficult to do a cramp roll in 5th than with the feet pointing forward. Changements are a very good exercise to make you at ease with this form of cramp roll.

If you land ball R, heel R, ball L, heel L, it usually indicates that you are doing a step in which one foot lands well before the other, and in which you have considerable momentum. In this case be turned out, and adopt a 4th pos. as you land. Your balance will be better, and your momentum will be more easily arrested. An example is a landing from a cabriole or a tour jeté. In the former you would arrive at a 4th pos. forward; in the latter a 4th pos. to the back.

In general, you can figure out for yourself whether your step should be turned out or turned in. Be sure you do figure it out beforehand and are certain of how you mean to do it. Indecision is the most openly revealed characteristic a dancer can have, and should be avoided like jingle taps. *THE END*

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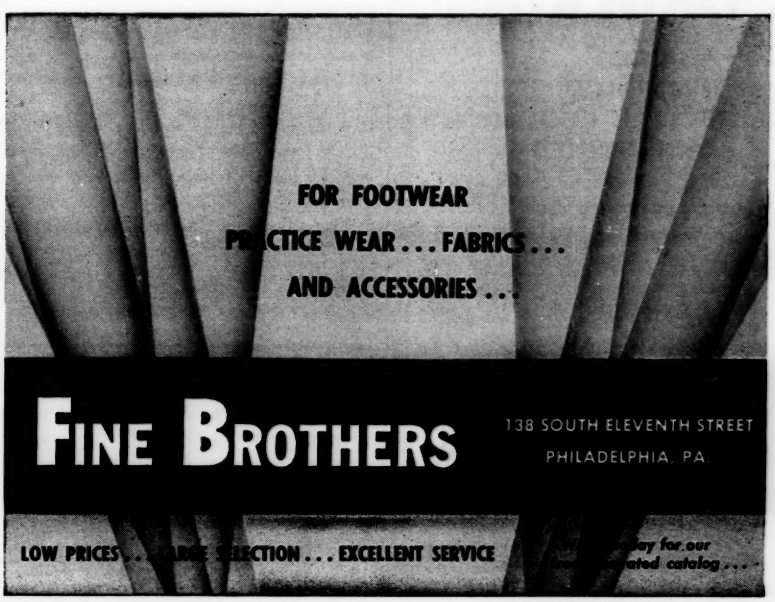

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continued from last month

LET THERE BE MUSIC

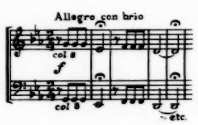
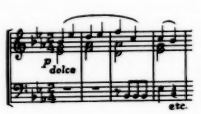
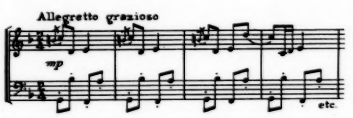
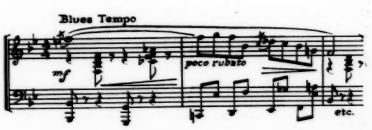
A composer analyzes his craft to aid the choreographer

BY JACK GOTTLIEB

Having explored some of the *terra incognita* of musical context, we are now able to apply some of our discoveries to a composition potentially suited for choreography. But before we can do this, there is one final piece of territory that must be surveyed in order to approach it with the right perspective; and that area deals with the historical and stylistic placement of a work. The piece in question is *Small Chambermusic for Five Woodwinds,* Op. 24, No. 2, by the contemporary German composer Paul Hindemith. It is in five movements, which, as a whole, are rather jolly, unpretentious, charming and even frivolous. We will partially examine three of these movements: the Third, a Waltz; the Fourth, a Galop; and the Fifth, a March. *(©1922, B. Schott's Soehne; used by permission of Associated Music Publishers, Inc.)*

History-Style

Hindemith is often classified as a neo-Baroque composer — that is, one who writes in the spirit of the music of the 1700s, the time of Bach. This kind of music is monothematic, in that it deals with only one musical idea per movement or piece. If we find listening to it a bit difficult, it is because we have been spoiled by the music that came after Bach, commonly called "classical," which is duo, or even more, thematic.

The concept of two contrasting ideas or emotions in music came into vogue in Beethoven's time. In Beethoven's *Fifth Symphony,* for instance, the first theme is bold, vigorous and masculine in quality:

— the second is more feminine, lyrical and cool (in the "square" sense, that is):

Or in Gershwin's *American in Paris (© 1929, New World Music Corporation; used by permission)* there is the well-known jaunty first theme:

— and the "bluesy" later theme, among others:

This is all theatrical music — one senses a protagonist and an antagonist. But in Hindemith's, or in Bach's music, we have to learn to expect notes that are about one thing at a time, protagonist or antagonist. After the idea has been stated at the beginning, the central issue is finished; everything else will be some kind of discussion of that central issue.

Admittedly, this is a more difficult approach to music — for everyone, including the dancer — since one idea must be dealt with and juiced for all its worth, getting the mostest out of the littlest. It follows, then, that choreography for monothematic

---

This is the second and concluding section of an article by Jack Gottlieb, brilliant young assistant to Leonard Bernstein, and composer, based on his talk at the Dec. 27 Dance in Education Fund Conference.

Correction: In the April issue, the first and fifth musical examples in the right-hand column of p. 53 should have been reversed.

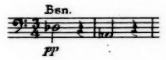
music would be the working-out of one idea to its nth degree, while that of duo or triple, or whatever, would be danced in those terms.

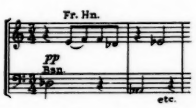
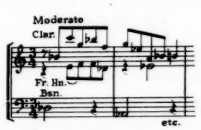
Sometimes the development or variation of an idea in a monothematic piece becomes so complex, as it tends to in this Hindemith Quintet, that it may sound as if new material has actually evolved. But that is not the point. The spirit, the intention, of the composer and the dancer is to treat that one idea. In their minds this is all important, whether or not it appears to be substantiated in practice.

Hindemith's Quintet

Obviously, in a discussion of Hindemith's piece, we are unable to duplicate the sound of the instrumentation: flute, oboe, clarinet, bassoon and french horn. (There are at least five different recordings of it available.) All we can do is approximate it in a piano reduction, which will of necessity curtail any analysis of its timbral context.

The third movement is a rather pensive waltz, in which the bassoon starts the proceedings with a kind of thump. This thump becomes what is called a *basso ostinato* — or a stubborn bass — two notes: D flat and A flat:



First it is a solo. Then added to it, on top, is a rather wistful figure in the french horn, which sounds as if it might be the main tune:

— but no, we discover that this is only accompaniment material for a more elaborate line played by the clarinet:

So there are three factors: *basso ostinato* in the bassoon, accompaniment figure in the french horn, and the main melody in the clarinet:

Now, I would like to submit that even though that initial D flat — A flat bassoon thump continues throughout, it is not the same D flat — A flat in each case, because — that's right — it is heard in context. As a solo *basso ostinato,* it suggests (and

Continued on Page 86

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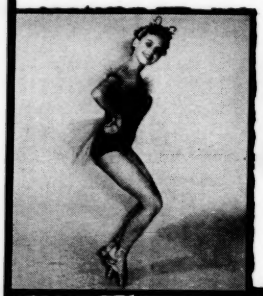

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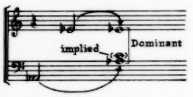
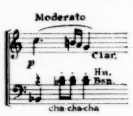
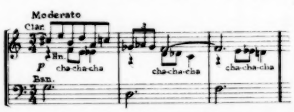
LET THERE BE MUSIC

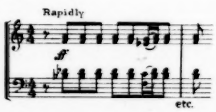
(Continued from Page 85)

I am going to be briefly technical) the tonic or home key:

With the french horn accompaniment figure added, it turns into a dominant harmony, *i.e.*, a chord that orientates us within that first tonic-home key:

In turn, there are hints of other harmonies with the clarinet melody, and even another kind of dominant chord. The first dominant helped to clarify the tonality; this latter dominant chord acts more like an intermediary or passing chord.

Don't let that gobble-de-gook of theoretical terms disturb you. I am only trying to prove that a D flat isn't always a D flat, a dominant chord isn't always a dominant chord. Nor, for that matter, is one rhythmic idea always the same pattern. For example, at the end of the seventh measure of the waltz there is a slight cha-cha-cha motive in the horn and bassoon:

The same rhythm turns into this, in the next few measures, played by the horn:

It's not the same cha-cha, is it?

4th Movement

The fourth movement of this work is rather ingenious, because the composer solves the form problem solely in terms of his medium. Only four of the woodwinds ever play simultaneously, since the fifth is getting ready for its virtuosic, but brief cadenza. There is one rapid, insistent idea — like a fanfare:

— which is interrupted by each solo. For instance, the first time everyone plays the

fanfare but the flute—followed, in turn, by the flute solo:

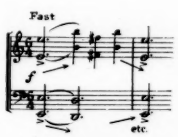
Then everyone plays but the bassoon, followed by that solo, etc.

Technically, such a form might be called a rondo, a very abbreviated one, in which that insistent idea fanfare is the rondo theme, alternating six times with each solo, called the episodes. Since the rondo theme is always minus the sound of the instrument about to play a solo, we can consider each appearance of it a variation, since it is instrumentated differently.

But more important than this is something we mentioned before in reference to the Chopin Prelude, and that is the matter of repetition in music. When we hear the rondo theme for the second time, we do not hear it as a totally new sound-shape, as we did at first. We identify it as being related to something in our past experience. With the third appearance, we hear even more than a repetition: we begin to recognize a pattern, that a musical idea is being reiterated at certain measured distances in the span of time. Similarly, our perception modifies each further repetition. Therefore, even though this is a monothematic piece without the more obvious features of dramatic contrast (as in the *American in Paris*), there is no such thing as strict repetition.

Thus, if a dancer has recognized the repeated theme, and has choreographed it accordingly, without any change in all its statements, he does not comprehend the nature of musical repetition. This is a subtlety that transforms a creative impulse away from the merely routine.

Last Movement

The theme of the last movement of the Quintet has two contrasting phrases. The contrast between these two is one of design. The first is disjunct, it contains leaps; the second is conjunct, no leaps. Yet, strangely enough, they use the same procedure to achieve their differences (context again!): contrary motion. In the jagged phrase, the contrary motion highlights the leap:

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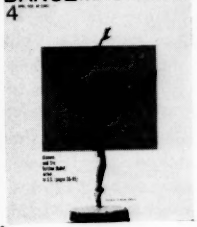

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LET THERE BE MUSIC

Continued from Page 87

Hear the bass going in the opposite direction? In the smoother phrase, there is a doubled line in thirds going upwards, while against it is a downward doubled line in thirds. The two together make a yearning, straining effect that describes a kind of curve:

What atmosphere does the contrary motion create in each instance? Does it tighten and constrict, or does it broaden and expand?

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We have barely begun to explore all the musical byroads of this work. It would be endless, for each measure is a vast treasure chest. It may well be asked, however, why choose this piece and not another? In other words, is it a suitable partner for choreography? I think it is, despite its seeming, teeming complexities (which you may feel when you hear the whole of it). Why is this? Simply because it fulfills one of our initial criteria: it can make love to dance. A Beethoven symphony, on the other hand, is a love affair in itself. This does not mean that music has to lack a certain something in order to have the dance fill in the missing gaps. However, it does signify that if the music has sharply delineated fore, middle and back grounds, if it is a map in relief, a terrain or continent unto itself—with valleys, ranges, depressions and impressions—it is already fulfilling from within what the dance would ordinarily do in combination with it from without. Dance would be an intrusion, or, at least, an appendage; but it would not be an intrinsic part. Beethoven symphonies may have been choreographed in the past, and may even have been accidentally successful, but for that matter any music whatsoever can be danced to, just as any play may be made into an opera or any poem set to music. I, for one, feel that Shakespearean sonnets are not the right food for songs, nor is *Hamlet* a suitable drama for opera.

Of course the ultimate authority is man's creative ability to solve any artistic problem presented to him. But most amazing of all is that because of this ability no two choreographers will ever interpret the same piece of music alike, even though they both equally discern a given moment in context. *THE END*

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	Page
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Cuban Dances	77
Dance Mart	24
Dance Notation	66
For Men	78
Music Publishers Holding Corp.	58
Tap Notation	58
N. Tsoukalas, Spanish Technique	58
Classified:	88
Dance Routines:	
John Clancy	77
Jay Dance Notation	66
Kathleen Kavanagh	58
Mel-Day Ballroom	77
Rozanas	88
Donald Sawyer	77
Jack Stanly	65
Varady	58
Dance Footwear and Accessories:	
Advanced Theatrical	100
Anthony Costumes	94
Baum's	22
Ben & Sally	85
Capezio	2
Chatila	91
Chicago Theatrical	67
Columbia Supply	11
Curtain Call Costumes, Inc.	85
Dancarama	88
Danskins	8
Fine	83
Herbert	88
Hollywood Dancewear	88
Irene's	77
Kling's	77
La Ray	88
Loshin's	79
Mack's Tap	79
Maurice Danswear	86
Modern Youth	91
Selva	99
Serbin	86
Star Costumes	58
Stroblite	88
Style Queen	79
Trep Art	77
Fabrics:	
Algy	78
Associated	82
Baum's	10
Dazian's	7
Fine	83
Kalmo	84
Maharam	87
Samuelson	83
Kate Shea	79
Miscellaneous:	
Ariel Davis (Stage Lights)	17
Custom Trophies	82
Evyan Parfums	12, 13
D.M. Reprints	85
Flatow (Photographer)	82
Freyman (Photographer)	64
Glodell (Castanets)	11
Kokomo (Toys)	92
Lanvin Parfums	9
Mitchell (Photographer)	60
Russian Tea Room	29
H. W. Shaw (Gifts and Prizes)	79
Subscription Coupons	87
Records and Record Players:	
Artti	79
Califone	11
Dance Record Dist.	77
Kimbo (Bib Kimble Routines)	93
Marlos Ballet Records	79
Russell	84
Stanly Practice Records	65
Statler Records	78
Statler Records (H.B. Shaw)	79
Stepping Tones	19
Velmo	88
Windsor Ballroom Records	76
School Listings:	89
Summer Camps and Travel:	62, 63
Teachers Dance Organizations:	
American Society	26, 76
Associated Dance Teachers of So. Calif.	26
Cecchetti Council	21
Chicago Nat'l Ass'n of D. M.	26
Dance Educators of America	27
Dance Masters of America	16
Dance Teachers Club of Boston	26
Dancing Cavalcade	68
Hinote Festivals	18
Midwest Dance Teachers Ass'n	15
National Academy of Ballet	21
Nat'l Ass'n of Dance and Affiliated Artists	10
Nat'l Council of Dance Teacher Organizations	15
Texas Ass'n Teachers of Dancing	15

SECTION V (Concl.)

POSTURE AND FLEXIBILITY

BY CELIA SPARGER

POSTURE

There is still a last question, the posture of the child. Ideally there should be perfect symmetry of both sides of the body and a good upright stance. Many children, however, have some small degree of asymmetry of the body and would not satisfy this test. One shoulder will appear a little higher than the other, the line of the torso to the waist will not be the same on the one side as the other and the points of the ears and shoulder blades are not level. (figure 21.) There may be some structural reason for this, possibly one leg a fraction longer than the other, or there may be some irregularity in the vertebrae of the spine such as to produce a lateral curvature. The latter can be checked by asking the child to bend downward as far as possible, head tucked in towards the knees. In this position there should be no sign of a bulge of the ribs on the side nor any flattening on the other; one shoulder blade should not appear more prominent than the other and there should be no sign of the muscles in the lower back appearing fuller on one side than the other. If the contour of the back, viewed at eye level, not looking downwards from above, appears identical on either side it is safe to say that the asymmetry which is seen in the standing position does not involve the spine to any extent that would interfere with the training, providing—and this is an important reservation—that movements of the hips are equally free on both sides, such tests as *grands battements, développés, arabesques* forming a useful criterion. It would be unwise to accept a candidate if there is any doubt whatever on the result of this test without further orthopaedic opinion, for anything abnormal in the structure of the spine must handicap the dancer, if not make training undesirable.

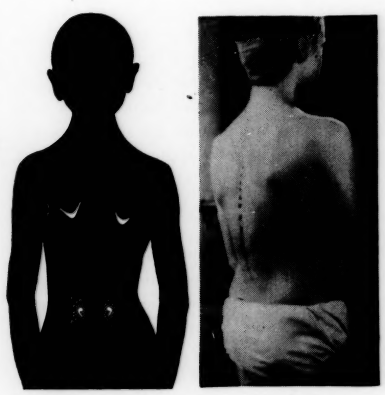
The back which shows some asymmetry with no corresponding spinal abnormality to account for it is very common and is

This is the last of five DANCE MAGAZINE presentations from Celia Sparger's "Ballet Physique," published in March by MacMillan & Co.

considered by modern orthopaedic surgeons to be a failure of the muscles on either side of the spine which are responsible for the maintenance of posture to receive and respond equally to the nerve impulses connecting the brain to the muscles, a failure which may be due to fatigue, too rapid growth or even emotional instability. Certainly one finds this condition in children with excitable and sensitive temperaments and very often with an insecure background. In such there is a steady improvement as training proceeds and the whole poise of the body is stabilised. By the third year of training there will be nothing left to see—but not necessarily before that time.

If the asymmetry is due to some slight difference in the length of the legs, it will disappear, but the body adapts and the mature dancer is able to manage the small problems it creates. They are not of suffi-

(Continued on Page 92)



Left, Fig. 21: An asymmetrical spine of the type which often has no structural basis. Note uneven level of ears and shoulder line, apparent displacement of body to left. Right, Fig. 22: Lumbar curve reversed (cf. Fig. 4).

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(Continued from Page 91)

cient consequence to cause the rejection of a talented child with an otherwise suitable physique, but there may be a limit to final brilliant accomplishment with this handicap.

There are many other formations of the back which must be considered, the spine which has a longer than normal curve backward in the mid-region leaving a short lumbar hollow and sharp angle as it meets the sacrum, a difficult back to alter, since "pulling the tail under" does not plane out the hollow, but only increases the rounding above; the too flat back with a sharp angle at the base and often combined with large hips and stiffness of movement in the lower back, and one in which pulling the tail under is apt to produce a curve backward in the lumbar region. This last irregularity, a spine which shows a curve backward in the lumbar region in place of the normal hollow, was at one time a rarity. Now one finds it too often and the question comes to mind as to whether it is the result of too much interference with posture in young children. The injunction often heard, "pull the tail under," may be a necessary correction for a very hollow backed child, but may succeed in reversing the hollow in a flexible child not in need of such a correction. The point is worth considering, for the result is a weak back which tires quickly even in everyday life. We have no record as yet as to what will happen to such in ten or fifteen years' time, but we would hazard a guess that they will feature amongst the slipped discs and sacro-iliac strains when the full work of a stage career overtakes them. Figure 22 shows such a back at 12 years old. In a tunic the posture appears good. Lesser degrees are also found, often with some sinking in between the shoulders, but still passing as good stance when clothed.

A few candidates at auditions appear with the more easily recognized types of bad posture—round shoulders, poking head, etc. On the whole one can look to their training to correct this. A test easily made is to ascertain whether or no lengthening the spine improves the condition, the child standing in third position, and making herself as tall as possible. Gentle pressure downwards on the top of the head, to increase the effort of lengthening by pushing upwards, may be a useful expedient and the result will show whether the spine is adjustable and the stance likely to improve.

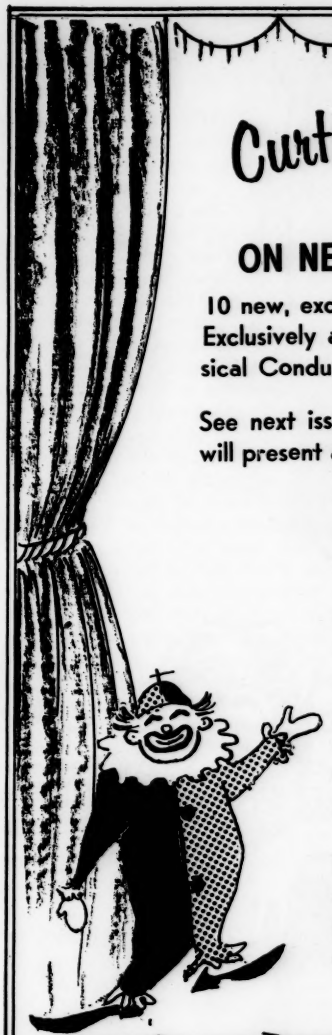
Shoulder blades in a thin child which stick out and are too prominent at this age may be ignored. They will flatten as time goes on and be less noticeable as they get a greater covering of flesh in the teens: or possibly, in a permanently thin type of physique, they will always be prominent, but do not affect the stance.

FLEXIBILITY

Presumably the dancing audition has satisfied the examiner that the candidate is potentially sufficiently flexible throughout for her age. Apparent stiffness may be due to tension or wrong effort— this is often noticeable in *barre* exercises where the child is contracting the back muscles instead of lengthening them and so appears stiff in the hip and lower back. (Tension, be it noted, that may be in the over-anxious teacher and reproduced in the pupil.) On the other hand as we have already said, in the long-backed, the narrow-hipped, the bow-legged, tightness in the hip is structural and not likely to be completely overcome. The knobbly knee, apparently slightly bent in standing, if not due to short hamstring muscles, may be habit only and a smooth line can be secured by effort; and so with the ankle joint which has not been fully used. These points and others can be tested by the examiner when in doubt as to the flexibility of any child.

There can never be a last word on the question of suitability of a gifted little ten-year-old for professional training, there will always be the urge to hope, and to take a chance, but it is desirable that the parents should know of any doubts in the mind of the examiner, and in the border-line case to make the final decision. For the child who has definitely unsuitable feet or legs, or is definitely wrong in structure for ballet, it is far kinder to be uncompromising in rejection. For the one parent who will say "nobody has ever complained about my child before" there will be twenty who will be genuinely gratful for the advice to turn the child's interests in other directions whilst there is time, disappointing though it may be; and it is not unknown for the child to have her or his own plans. "If I can't be a dancer, I want to be a veterinary surgeon—or a nurse—or a sailor—." These incongruous alternatives have all been presented to the author at different times and one suspects in such cases that it is parental pressure that has been brought to bear upon the choice of ballet for the candidate's career rather than the ardour which is the hall mark of the 10-year old devotee.

THE END



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(Continued from Page 6)

Cracky" May 9 (eve.) and "Coppelia" May 10 (mat.) . . . "Concerto," choreographed by **Ruth Ann Carr,** is being performed by **Ballet Guild of Phila.** on 13 on the Phila. Board of Education's "Exploring the Fine Arts" series over WFIL-TV. Program will include a discussion of the N.E. Regional Ballet Festival in Scranton-Wilkes-Barre, where "Concerto" will be presented May 23. "Il Combattimento,"choreographed by **Phyllis Dersh,** will be performed at the Festival workshop.

FOR THE RECORD

A few items from last month's issue require amendment:

The "Paul Harper" mentioned as a member of the Munt-Brooks Co. is **Paula Hays Harper** — "absolutely female," she assures us . . . **Martha Coleman Myer** was referred to as on leave from her post as Dance Director at Smith College. Mrs. Myers teaches dance there as Asst. Prof. in the Dept. of Phys. Ed. **Edith Burnett** is Assoc. Prof. in the Dept. of Theatre and is Director of Dance in that dept. . . . Caption under the photo of **Vera Nemtchinova** (p. 24, April issue) identified her as "soloist" with the Diaghilev co. She was ballerina with that group, as well as with the Nemtchinova-Dolin Co., the Lithuanian State Opera, the Kaunas Ballet, Rene Blum's Ballet Russe de Monte Carlo, Original Ballet Russe, etc. . . . Our movie critic, **Arthur Knight,** has passed along a letter from **Nathan Kroll,** producer of the Martha Graham film of "Appalachian Spring." Kroll declares incorrect the information given to Knight to the effect that the film could not be shortened because composer Aaron Copland would not agree to change a note of his score. Praising Copland's cooperative spirit, Kroll says that shortening was never discussed and that from the beginning it was his intention to film the ballet complete . . . **Joseph Rosen's** name was inadvertently omitted from the choreographers participating in the NY Ballet Club's Choreographer's Night Apr. 19.

TEACHERS CONVENTIONS

First of the summer association activities is the Normal School of the **Texas Assn. Teachers of Dancing** at the Baker Hotel in Dallas. Ballroom session June 20 & 21, precedes the regular classes, June 22-26. Teachers: **Robert Joffrey, Bob Hamilton, Danny Hoctor, Gertrude Hallenbeck, Elisa Stigler.** Ballroom instructors: **John Clancy, Carl & Susie Regan, Floretta Baylin, Kotche, Marjorie & Tito Montilla, Doug Skelton.**

The **Associated Dancing Teachers of So. Calif. (DMA Club #1)** hold a 3-day convention Sept. 5-7 at the Statler Hotel in L. A. . . The **Louisiana Assn. of Dance Masters** had **Gene Rollins & Joseph Giacobbe** as faculty for their Apr. 5 meeting in Baton Rouge. **Sue Kimbrough** of El Dorado, Ark. is current Pres., and **Gayle Batt** of New Orleans is Sec'y.

Okla. Chapter of Dance Masters of America holds a 2-day convention June 10 & 11 at the Biltmore Hotel in Okla. City . . . The new Midwest Chapter of the **Cecchetti Council of America** held its 1st meeting Mar. 15 at the **Gladys Hight-Claire Powell School** in Chicago. Officers: **Phyllis Wills,** Chairman; **Jane Benath,** Sec'y; **Anita Sedala,** Treas.; **Violet Strandz,** Public Relations; **June Reid,** Registrar.

SCHOOLS AROUND NEW YORK

50 students will participate in a **Ballet Theatre School** demonstration, directed by **William Dollar,** May 27 at the Palm Garden . . . Daily professional classes June 8-July 3 will be taught by **Vera Volkova,** artistic advisor of the Royal Danish Ballet, at **Robert Joffrey's American Ballet Center.** Chicago teacher **Walter Camryn** will be guest instructor there Aug. 17-28 . . . Currently teaching at the **June Taylor Schools** in Manhattan & Cedarhurst, LI is **George Froscher,** a German dancer formerly with Tatjana Gsovsky's Berliner Ballet. More recently, as ballet master at the Opera in Bonn, he choreographed 2 modern ballets, "The Trial," based on the Kafka story, and "1984," derived from the Orwell novel.

Annual perf. at the **B'klyn College Modern Dance Club,** directed by **Theodora Wiesner,** is May 1 & 2 at the college's Gershwin Theatre. Program will include "The House of Bernarda Alba," choreographed by **Betsy Martin,** and "Beyond the Night," by **Jean Foissac Miller** . . . **Jack Stanly & Jack Potteiger** begin a 10-wk teacher & student summer training session (20th annual) June 22 at the Showcase Studios . . . **Raoul Gelabert** gave a lecture-demonstration on the relationship between ballet and modern dance Apr. 21 at the Centenary College for Women, Hackettstown, NJ. At his NYC studio his Ballet Workshop gives its 1st perf. June 21.

"Accent on Dance 1959: The Spirit of Our Times" was the theme of the spring conference of Mills College of Education, NYC, on Apr. 25. Participating were **John Martin, Hanya Holm, May O'Donnell & Co. & Gertrude Shurr.**

SCHOOLS AROUND THE COUNTRY

Marina Svetlova will teach ballet Aug. 3-Sept. 7 at the Southern Vermont Art Center, Manchester. (See "Coast to Coast" section for the Center's Festival plans.) . . . The **Devon Festival Ballet,** of the **Little Dance Shop,** Devon, Pa., appear jointly with Mischa Elman, Jan Peerce & Rise Stevens May 10 at the Phila. Academy of Music. Co. of 29 will premiere "Gold Rush," choreographed by dirs. **James & Evelyn Kenny,** along with "The Dancing Academy" and the Pas de Deux from "The Sleeping Beauty" . . . **James Fender & Karen Kanner** will direct the Ballet Dept. of Dartmuthe, Cape Cod, a summer camp, featuring the fine arts.

The **Phila. Dance Academy** presented **Roni Arnold** in 2 of his works, "Without Vision" & "Beat, Beat, Beat" Apr. 26 at the 43rd St. Theatre. Arnold also appeared in 2 group dances choreographed by **Nadia Chilkovsky,** "Chinese Flute" & "Procession to the Sun." Program included ethnic dances by **Leah Dillon** . . . A ballet of "Alice in Wonderland" will be the feature of the May 22 perf. of the **Charlotte Blume School of Dance,** Fayetteville, NC. Special score is by Mrs. Blume's bandleader-husband, Dave Blume . . . **Ruth Lert's** lecture series for students in the Theory Class at **Eugene Loring's American School of Dance** in Hollywood have included historical discussions on the development of modern dance in Europe and the USA; a playing of a 1-hr. conversation between **Ruth St. Denis & Mary Wigman,** recorded last year when Wigman was in Calif; and a recreation of Wigman classwork material of 25 years ago. Future faculty speakers: **Carl Ratcliff, Carlton Jones, Tchouky Mattei, Mary Bonic.**

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Leo's, Chicago; Maurice Dancewear, Detroit; Loshin's, Cincinnati; Herbet, La Mendola, Robert Fink, N. Y.; Heckmann's, New Orleans; Trap-Art, Milwaukee; Sammie Stone, Long Beach; Preston Dance Supply Co., Dallas.

The **Norm & Helen Stoll School of dance,** Portland, Ore., presented a program of dance history Apr. 10 for the Lions Club. Performing were **Max Paulin, Joan Romberg, Larry Finley** & the Stolls. The studio's **Centennial Kids** will be featured in the Jr. Rose Festival celebration June 5., presenting "A Century of Dance" (marking Oregon's 100th birthday) . . . 1959 season at the **Perry-Mansfield School,** Steamboat Springs, Colo., is July 1-Aug. 23. Dance faculty includes: **Ronald Davis,** mime; **Portia Mansfield,** basic movement; **Harriette Ann Gray & Patricia Rand,** contemporary; **Mary Clare Sale, Sue Goldstein & Lou Ann Williams,** ballet; **Barbara Luke,** children's dance; **Elizabeth Shannon,** square & couple dancing.

Katherine Litz teaches modern dance for the **No. Shore Dance Workshop,** Chicago, June 8-20. Among her activities this spring at Hofstra College, Hempstead, LI, she choreographed dances for "The Merry Wives of Windsor" . . . **Katya Delakova** will teach modern, ballet & folk dance this summer at the **NY State Music Camp,** Oneonta, NY . . . The **Ballet School of Pittsfield, Mass.,** dir. by **Eleanor Dennis,** had a showing Apr. 1 of costume sketches by students. Speakers at the occasion represented the Berkshire Art Assn., the Pittsfield High Schools and the Pittsfield Art League . . . Ballet Russe soloist **Alan Howard** will be on the summer faculty of the **Academy of Ballet** in S.F., June 15-Aug. 21.

Bob Audy was guest teacher for a recent 4-day jazz workshop at the **Virginia Stevens Dance Studio** in Lakewood, O. . . . The **Little Ballet Theatre,** of the **Maddox Dance Studio,** Astoria, Ore., gave a spring perf. of "Swan Lake" Act II, featuring **Julia Heare.** Choreography is by **Jeanne Maddox** . . . "Nutcracker" excerpts were staged by **Leo Duggan** for an Apr. 1 program by members of the **Ballet Theatre School of Cleveland.**

SOUTHERN CALIFORNIA NOTES

Charles Weidman had a real renaissance here in March. Beginning in Hollwood, he made 16 local appearances, lecturing on his years with **Doris Humphrey,** giving a class in Weidman tech-

nique, performing his "Moth and the Stars," etc. The ANTA Dance Theatre Workshop sponsored the opening eve., for which former co. members **Mariana McGuire, Raoul Appel, John Jones & George Willis** returned to demonstrate.

Alexandra Danilova's old friend, **Rozelle Frey,** gave the ballerina one of her famous handmade dolls at the reception following "Pink Champagne," the lecture in which Danilova touches on some highlights of her fabulous career. She spent her few free hours in LA in a visit to her former Ballet Russe colleagues, **Oleg Tupine & Natalia Clare,** at their No. Hollywood studio . . . The **So. Calif. Ballet Guild** has been reactivated to sponsor the **Ballet Concerto of LA.** Artistic dir.**Michel Panaieff, Lila Zola, Anna Cheselka, Vera Lee, Henry Korsh & Beatriz Monteil** were soloists and **Victor Moreno & Adriano Vitale** were guest artists in 3 programs, Apr. 4 & 5, at the Assistance League Playhouse.

Irwin Parnes' 12th annual Festival was highlighted by the mayor's proclamation of Apr. 4 as **Int'l Folk Dance Festival** Day in LA. Of the truly folk groups appearing at the Philharmonic, the **Ansambl Moravec,** the **Polish Nat'l Alliance Youth Group** and the **Westchester Tinikling Dancers** were best. The 1st, an adult group, had great success dancing the Vrlicko of Yugoslavia. The pre-teen Polish dancers were notable for infectious gaiety and for the strong solo work of **Arthur Wielkoszewski.** A group of American teenagers trained by USC's **Dr. Tillman Hall** were 1st rate in the familiar Tinikling from the Philippines.

Jose Greco's season was a sell-out. Return of **Lola de Ronda** made an unchanged program seem brighter. The distinguished perf. of **Jose Molina** adds more and more to the impressiveness of the co. A real oddity was a "Three Cornered Hat" so condensed that it left out, not only the Miller's Dance, but the Miller himself.

The rarely seen work of **Benjamin Zemach** was shown in 4 perfs. at the U. of Judaism. "Yome Yome," a dance pantomime of a girl having difficulties choosing the right suitor, was made amusing by **Walter Levy's** portrayal of the lucky suitor. "Hodaya" ("Song of Gratitude") was led by ex-Graham dancer **Freda Flier . . . Donald Saddler** has been teaching ballet and drama for **Al Ruiz** at the **Dance-Drama Center,** Long Beach. Ruiz choreographed "Kismet," in which **Sandra Beddard** proved a show-stopper.

Mata & Hari, while in the LA area, and their ex-co. member **Thom Molinaro** were unable to see one another, professionally or socially, because of conflicting perf. schedules . . . Annual presentation of "Pepito's Golden Flower" at Pasadena and Riverside was enlivened by the **LoMona Concert Dancers** in a fiesta no. and the Eagle Dance of **Elman & Stanley Bahnimtowa, Jr.** . . . The **Little Arts Theatre Assn., Mara Lysova,** dir., presented "Snow White" and Russian dances in 6 perfs. at Oxnard . . . The **Santa Monica Civic Ballet** presented the full "Nutcracker" in 4 perfs. at Barnum Hall. Artistic dir. **Andrei Tremaine, Laszlo Jilly, Cynthia Gregory & Arthur Whitfield** were featured. JOHN DOUGHERTY

CHICAGO NEWS

Inga Weiss, presented in concert Mar. 14 by the **Chicago Dance Council** at the Goodman Theatre, impressed with her beauty, lyricism, dance facility and wide movement range. Lack of strong choreographic ideas, however, made it difficult to sustain interest for the length of a solo concert. On Apr. 9 Miss Weiss gave a recital for a Southside festival. . . The Council presented the **Doris Humphrey Dance Theatre** in a lecture-demonstration at the U. of Chicago Apr. 23.

Eric Braun & Phyllis Sabold, assisted by their students, gave a lecture-demonstration Apr. 8 for the 7 Arts Guild on the merging vocabularies of ballet and contemporary dance. . . Duquesne U. lavishes as much attention on folk dance as some colleges do on football. They hire professional choreographers, and they send their performing group, the **Tamburitzans,** to Europe. Presently on a US tour, they drew a full house at the 8th St. Theatre Apr. 5. Expertly presented, and wearing beautiful authentic costumes, they did Croatian, Hungarian, Romanian and Ukrainian dances with great spirit.

The **Nat'l Ballet of Canada,** playing in nearby Milwaukee on Mar. 13, drew a large no. of Chicagoans. Co. has grown enormously since appearance here 5 years ago. Most interesting ballet shown was **Walter Gore's** "Winter Night," in which **Celia Franca** danced exceptionally well. **Grant Strate's** interesting "Ballad," dealing with Canadian pioneers, was similar to several US ballets of the West. The Canadian dancers use a vocabulary of dance closer to classical ballet than is the free movement of **Loring** or **deMille.**

The **Illinois Ballet,** dir. by **Richard Ellis & Christine DuBoulay,** gave meticulously rehearsed perfs. Apr. 10-12 at St. Alphonsus Aud. **Dom Orejudes'** new ballet, "A la Foire," was bright and fresh, and danced charmingly, especially by **Carol Fleming, Richard Zelens, Juanita Lopez & Joseph Nelson.** A revival of Eric Braun's "Arabesques" proved it a fine expression of classicism. "Coppelia" Act II was most notable for the pas de deux by Braun and **Bonnie Black.**

The **Stone-Camryn Ballet** will appear at Alphonsus Aud. May 8 (eve.) and May 10 (mat.). Program will include a drivertissement by former and current Stone-Camryn students **John Kriza, Ruth Ann Koesun, Darrell Notarra, Jean Ehemann, Barbara Steele, Etta Bure, William Meloney, Patrick Cummings, John Widmer & Shelia Reilly.** There will be a revival of **Walter Camryn's** "Alice in Wonderland" and a new ballet, "Like a Weeping Willow." Leads in these will be **Juanita & Patrick Helm, Joseph Kaminski, Karen Krych, Kay Tailor & Polly Harding.**

Ballet Guild of Chicago gives a perf. May 17 (mat.) featuring a revival of **Charles Beckman's** "The Theme" . . . The **NYC Ballet** will dance at the Ravinia Festival Aug. 11-16. ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Jose Greco will be seen in an important sequence in 20th Century-Fox's "Holiday for Lovers." Appearing with Greco were **Ricardo Blasco, Rosario Caro, Lola de Ronda, Lupe Del Rio, Carmen Del Rio, Teresa Montes, Paco Fernandez, Jose Molina, Paul Haakon & Master Miguel . . . Alex Romero,** assisted by **Alex Ruiz,** will choreograph the new Fox film, "A Private's Affair," starring **Sal Mineo, Gary Crosby & Barry Coe. Ruiz, Rudy Del Campo & Frank Mangrin** will dance-in.

John Brascia & Tybee Afra are with the Tony Martin Show, recently at the Cocoanut Grove . . . **Les Clark** died in London in late March. Les was assisting **Dan Dailey** on a new TV series. He was one of Hollywood's most requested dance-ins and assistants . . . **Jonathan Lucas** was in Hollywood for a few days enroute to Mexico City . . . **Joe Rudan** is up for a TV series at Fox . . . **Rod Belber** will be joining the next **Donn Arden** Parisian production — 2 weeks in Paris, then back to the Stardust in Vegas for an indefinite run . . . The **Gene Kelly** CBS-TV spec, on which **Jeanne Coyne, Ellen Ray & Marc Wilder** assisted, added dancers **Cass Jaeger, Freddie Noy, Stanley Hall, Jerry Antes, Fred Curt, Frank Radcliff, Roy Fitzell, Dickie Lerner, Bert May, Bea Bush, Bonnie Evans & Judy Moorehouse.**

The new local dance team of **Darlene Grininger & Patrick Egger** will be featured on the Lee Giroux TV show . . . **Fred Astaire,** having finished "On the Beach" in Australia, will next be in Paramount's "The Pleasure of His Company" . . . **Shirley O. Mills** has replaced **Barbara Ruick** in the local Ivar presentation of "The Boy Friend," . . . **Roy Fitzell,** of the same show, will be seen with **Dolores Starr** in a new TV series, "The Bandwagon" . . . **Thom Molinaro,** dance captain of "The Boy Friend," has been called to MGM for a film commitment.

Steve Papich is rehearsing "Champagne, Kisses & Songs," an original revue which he is producing, directing and choreographing. Patricia Morison is starred and **Vera Lee** featured.

Jack Bunch is choreographing a new musical revue, "Be an Angel," for the Civic Playhouse. **Tony Monaco,** alias **Tommy Morton,** directs and stars with **Joe Paz** and **Margie Miller,** alias **Kathy Stewart . . . Hermes Pan** is staging the musical no's in the Fox revival of "The Blue Angel."

LAS VEGAS

Miriam Nelson has staged the new Gordon & Sheila MacRae act at the Desert Inn . . . The Gisele MacKenzie act, staged by **Jack Regas,** is at the Flamingo, and the Flamingoettes production, under the direction of **Barry Ashton,** features singer-dancer **Don Kirk . . . Frank Reynolds** has been added to the **Revue de Lido de Paris** at the Stardust, and **Lance Avon & Burnell Dietch** have withdrawn from the show to join the Judy Garland touring show . . . The Mae West act, staged by **Nick Castle** at the Sahara, features **Michael Edwards, Peter Lindner & Tom Gleason. Dale Babcock & Jody Simmons** are featured with the Saharem Dancers . . . **Ernie Preston,** asst. to choreographer **Dorothy Dorben** at the Riviera, is featured in the show . . . **Tyler Gilman** fronts the Copa Girls at the Sands, with choreography by **Bob Gilbert & Renne Stuart.** ROY CLARK

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** performed as scheduled in troubled Iraq, but the dancers were menaced by rioters when they were glimpsed at their hotel windows snapping photos of the disturbances below. Elevators were stopped to pre-

vent rioters from ascending to take vengeance. On the plane to Teheran co. member **Tilly Abbe** doubled as stewardess when it was learned that the proper stewardess was minus a visa. At Addis Ababa Emperor Haile Selassie was so impressed that he passed out gold medals to all co. members and "ordered" Ethiopians to attend ensuing perfs.

Proposed **Bolshoi Ballet** engagement in SF has been in too rapid a state of oscillation to keep up with in monthly magazine. SF is an area ordinarily "off limits" to Soviet travelers. (Note: At presstime the Hurok office indicated that the Russians would play SF June 2-6.—Ed.)

The **Bay Area Ballet's** Mar. 9 perf. conflicted with musical events and most critics missed it. The SF Chronicle's Dean Wallace said it added another leaf to co's laurels, and particularly praised **Michael Smuin's** "Vivaldi Concerto" for classic style and precision. George Dushek of the SF News said the co. is at or near a turning point, that it can go on to become exciting progressive ballet or lapse to an occasional showcase for gifted amateurs — all dependent upon public support.

The **U. of Calif. Orchesis** was scheduled to present 37 dancers Apr. 24. Three new scores by composer-accompanist Carolyn Hawley were to be featured. Among the choreographers are **Mary Joyce** and **Mary Jean Pratt.** Orchesis, established in 1929, admits students, faculty and U. staff members to audition, who may obtain full membership after a year of work. Group meets weekly through the school year.

Theatre Dance Co. of SF State College performed Apr. 23, 24 & 25 in the college's Little Theatre. Program included "Dance Overture," "The Distant Thunder" & "The Waltz," new works by **Gale Peterson.**

Ballet Celeste performed Mar. 1 at the Marines' Memorial Theatre in SF, and Mar. 8 & 22 at Stanford U. 1st program consisted of **Merriem Lanova's** "Espanita," on an early Calif. theme, and "Lincoln's Ladies" . . . **Felix Fibich** gave a program of Jewish dances Mar. 11 at the Oakland Jewish Community Center . . . **Corinne Byers & Joanna Gewertz** were choreographers for Mills College's graduate dance concert Mar. 19

CLIFFORD GESSLER

NEWS FROM DALLAS

The Dallas Civic Ballet Society gave its debut perf. with Stravinsky's "Pulcinella Suite" on the Dallas Symphony's Connoisseur Concert Series Mar. 28 at the Dallas Memorial Theatre. Vida Brown choreographed and directed. Soloists were **Kathleen Hall, Don Greer, Julie Rigler, Joe Bob Shirley & Ray Pond.** The precision and style of the co. and Miss Brown's choreography were well received by an audience of 1,300.

The Dallas State Fair Musicals will have a 12-week summer season under the direction of Donald Saddler. Zoya Leperska will be choreographer . . . Casa Manana in Fort Worth will also have a 12-week season. Michael Pollock returns as director and Ed Holleman as choreographer . . . The Drama Dept. of So. Methodist U. presented Sartre's "The Flies" Mar. 18-25 in the Fine Arts Festival. Toni Beck staged the movement, using 11 members of her Dance Workshop.

The Nat'l Ballet of Canada performed Mar. 24 at the Music Hall, dancing "Giselle" and "Orpheus in the Underworld." In Austin, Gov. Price Daniel made Artistic Dir. **Celia Franca** an "Honorary Texan." At the same time he honored **Barbara Carson,** Artistic Dir. of the **Austin Ballet Society,** by naming her an "Ambassador of Good Will" . . . The New Maple Theatre opened a 4-week run of an original revue, "Take Me to Your Leader" on Apr. 14. NYC's **Boris Runanin** was choreographer.

TONI BECK

NEWS FROM WASHINGTON, D. C., AREA

Alicia Markova was guest star with the **Washington Ballet** at Constitution Hall Apr. 4 . . . Apr. 5 brought another guest teacher, **Ruthanna Boris,** to the **Dimitrieff Studio . . . Tatiana Rousseau Jedenoff,** partnered by **Walter Stroud,** and assisted by her pupils, was scheduled to premiere her 3-act ballet, "Portarit with a Masque," Apr. 26 at Lisner Aud. . . . The **Merry-Go-Rounders** were here for 2 perfs. Apr. 9.

The **Modern Dance Council** had a busy April, beginning with a concert by **Merce Cunningham & Co.** on Apr. 11. 7 local choreographers — **Ethel Butler, Mary Craighill, Pola Nirenska, Yvonne Parker, Dale Schnert, Erika Thimey & Lou Tapler** — were presented on a program Apr. 18. Both events were co-sponsored by the Council and the D.C. Recreation Dept. Student section of the Choreographer's Workshop was held April 19, with **Dorothy Madden** serving as critic.

Pauline Koner taught a class in "Elements of Production" Apr. 3 at Geo. Washington U. . . . **Charles Weidman** is again teaching technique at the **Evelyn Davis Dance Playhouse . . .Peter Wisher** was in charge of the dance section for the Phys Ed. Eastern Assn. meetings in Atlantic City Apr. 22-24.

Hedi Pope's Dance Players performed "American Index" and "Midsummer Night's Dream" Apr. 25 with the Alexandria Civic Symph. Choreography was by Miss Pope and **Virginia Freeman . . . U. of Maryland Dance Club** concert of March 19 & 20 was repeated at Swarthamore, Pa.

VIRGINIA FREEMAN WEIL

LONDON DATELINES

The **Ludmilla Tcherina Theatre Ballet,** which opened here Mar. 19, collected just about the most disastrous anthology of 1st-night press clippings imaginable. In a press interview, Tcherina ascribed her lack of success to "jealousy" on the part of London's critics & public. First announced as "curtailed," her season was withdrawn even sooner, on Apr. 6, because of a toe injury to **Milko Sparemblek.** The only one of the 4 ballets offered worth critical comment was Sparemblek's "The Lovers of Teruel," realistically set at a railway siding in a modern industrial town. Based on a medieval legend, it proved to be a re-working of the Pagliacci story, and was embellished with staging tricks, stereophonic sound & the introduction of speech. Basically, the ballet seemed empty and even the choreography was disappointing. Good perfs. were given by Sparemblek, **Vassili Sulich & Stevan Grebel.** Tcherina's dancing possessed distinct star quality, but little else.

Infinitely more successful was **Carmen Amaya,** who opened Mar. 28. Her 1st London perf. in 7 years was tumultuously received and her season extended indefinitely. Although her co. is lively enough, it is almost entirely a 1-woman show, with her as indisputable star. London loves her, and her larger-than-life personality and uninhibited dancing are winning her more admirers.

Most notable event of the month around Covent Garden was not a perf. by the **Royal Ballet,** but one by the **Royal Ballet School,** on Mar. 21. For this 1st-ever public perf., **Peggy Van Praagh,** one of the Royal Ballet teachers, produced the same full-length version of "Coppelia" as given by the RB Co. 3 young members of the main co., and recent graduates of the School, **(Antoinette Sibley, Graham Usher & Lambert Cox)** were "guest artists" in the lead roles. Other solo & corps parts were danced by 80 students. The perf. was a spectacular success, with verve, vitality and polish that would have done credit to either of the 2 Royal Ballet Co's.

On the whole the Royal Ballet has been enjoying a very successful season, despite the absence of many dancers, including **Fonteyn & Somes** who have been in Australia. On Mar. 13 **Kenneth MacMillan's** "Danses Concertantes" was produced for the 1st time at Covent Garden. This revival from the repertory of the old Sadler's Wells Theatre Ballet showed a quite new invention and zest when seen in the Opera House setting. Choreography has a few amendments, and Georgiadis' designs have been disadvantageously prettied up. But the ballet was excellently danced by a cast led by **Maryon Lane, Desmond Doyle & Pirmin Trecu,** and the revival restored to the repertory one of the most interesting of British neo-classic ballets and an important Stravinsky score.

The guest appearance of **Beryl Grey & Caj Selling,** of the **Royal Swedish Ballet,** ended Apr. 2 with a final perf. of "Swan Lake." Earlier they had appeared in "Giselle" in which a good 2nd act compensated for a poor 1st. "Sleeping Beauty" fared poorly. The final impression left by Beryl Grey was that her fine technique needs the discipline of a permanent organization, and her warm, generous dancing did not always compensate for occasional affectations. Selling, a sincere actor and engaging personality, holds high promise for the future. Both artists were best in the final "Swan Lake."

Other Convent Garden revivals have included **John Cranko's** "The Prince of the Pagodas," well received at its 1st perf. Apr. 6. **Svetlana Beriosova & David Blair** brought easy assurance to the lead roles, and the whole ballet, somewhat revised, was notably danced. The earlier revival of **Ninette de Valois'** "Job" Mar. 19 proved remarkable chiefly for Blair who gave a finely malignant debut-portrayal of Satan. Current season ends June 20, but there will be a later season in the summer.

Ballet Rambert performs for 2-wk season beginning May 25. Principal male dancer **Norman Dixon** recently resigned. He is to be replaced by

Kenneth Bannerman & Christopher Lyall. Norman Morrice, choreographer of the successful "Two Brothers," is preparing a new work for this season to Carlos Surinach music. CLIVE BARNES

NEWS FROM FRANCE

The **Ballet Theatre of Maurice Bejart** had a Paris season Mar. 9-15. Much interest surrounded the newest efforts of the choreographer of "Symphony for a Solo Dancer" and "High Voltage." With the exception of "Pulcinella," a bright commedia dell'arte sketch, and "The Sea," a southern idyll, the majority of his works showed an interest in expressionism and a tendency toward intellectualism. Although is background is classic, Bejart is, undoubtedly, influenced by **Joess** and **Graham**. Instead of music, he often uses the spoken word, the simple banging of a stick, fragments of "musique concrete" or jazz. His predelection for angularity and certain turned-in effects also relates him to the style of Bernard Buffet. His works, notably the evening-long "Orpheus," express the complex and tormented personality of Bejart.

On Apr. 3rd the Opera Comique added **Peter Van Dijk's** "Unfinished Symphony" to its repertoire. Its pure and faithful expression of musical romanticism was danced with sensitive elegance by the choreographer and **Jacqueline Rayet . . . Jean Babilee** has made his acting debut in the Tennessee Williams play "Orpheus Descending." The modesty of his acting and his cat-like grace were much praised.

Roland Petit has created a ballet version of Cyrano de Bergerac for himself and **Zizi Jeanmaire . . . Pierre Lacotte** has done a TV ballet called "Night Is a Sorceress" for himself and **Josette Clavier**. MARIE-FRANCOISE CHRISTOUT

NEWS FROM DENMARK

During its festival, which begins May 17, the **Royal Danish Ballet** will not present **Harald Lander's** "Etudes" after all. His guest return is postponed until next season. Replacing "Etudes" as a festival premiere will be **Birgit Cullberg's** "Medea." There will undoubtedly be Copenhagen perfs. of Lander ballets in Oct., when the **London Festival Ballet** plays a short season here.

April 4 at the Royal Theatre was devoted to 2 Cullberg works, "Miss Julie" and "The Moon Reindeer." In the former, the leads were danced for the 1st time by **Kirsten Petersen** and **Henning Kronstam**. Both were in fine form and made the most of the opportunity. Petersen was particularly convincing in the death scene. While in no way eclipsing **Erik Bruhn's** marvelous perf. of Jean, Kronstam was nevertheless effective as the butler. As his fiancee, **Mona Hansen** nearly stole the show whenever she was on stage.

The real heroine of the evening, however, was **Hanne Marie Ravn**, a young dancer who has for some time attracted attention in small parts. In "The Moon Reindeer" she got her big chance with the title role, a part created by **Mona Vangsaa** who is still absent from the co. Ravn was unanimously praised for brilliant dancing and a moving portrayal of the unhappy girl who is transformed into a reindeer. She was admirably partnered by **Flemming Flindt**, now recovered from his injury of a year ago.

A bad knee has prevented Erik Bruhn from appearing regularly with the Royal Danish Ballet. It also kept him from joining the **De Cuevas Ballet**, with which he was to guest star for 6 months. The De Cuevas co. opened a 4-day season here Apr. 1. New to Copenhagen were **Serge Golovine's** 'Mort de Narcisse," **Janine Charrat's** "Diagramme" and **William Dollar's** "Sebastian." **Rosella Hightower**, a favorite here, brought down the house with her fabulous technique, but **Nina Vyroubova** scored the greatest artistic success.

SVEN SORGENFREY

NEWS FROM VIENNA

Instead of the expected tumult, there were bravos and many curtain calls for **Yvonne Georgi's** "modern" ballets here. Her success was such that efforts were made to appoint her ballet mistress of the **Vienna Opera Ballet**, but she has chosen to continue at Hanover, where she has built a respected co.

Program opened with "Les Sylphides," staged by the late **Gordon Hamilton**, and tenderly polished by Georgi. The Vienna Philharmonic, which still thinks ballet music beneath its dignity, played the score disgracefully. Then the "bomb" exploded. Into the sacred halls of the State Opera, via tape recorder, came the electronic sounds of Henk Bading's "Evolutions. Canned or no, the music provided a danceable background for a neoclassic ballet which materialized vividly. It was danced with enthusiasm and a quick feeling for an unfamiliar dance vocabulary by 8 girls and 6 men. **Edeltraut Brexner** showed surprising flexibility and softness, while **Richard Adama** admirably portrayed today's man — anxious hectic and carefree. Choreography and stage effects were inventive and unconventional, and the ballet proved a hit.

Next came Georgi's version of "Agon," which has been a great success in Germany. Neither music lovers nor balletomanes were impressed by the score. Not even **Balanchine** would be a success in Vienna with "Agon." Nevertheless, Georgi made the most of the work. The disappointed public did not take revenge on their favorite dancers and thanked them and Georgi loudly. LINDA ZAMPONI

REPORT FROM MEXICO

Premieres by **Ballet Concierto** during their Bellas Artes season were uneven. **Jorge Cano's** "3 Tiempos de Amor" showed 3 stages of a woman's life and her final escape from memory. The idea is somewhat worn, and the choreography smacked of the classroom. **Sergio Unger's** "Noche Magica" (museum statues coming to life) was extremely trite—and hastily withdrawn. **Oscar Tarriba's** "Carmen," with its grimacing cigarette girls and the silent-movie acting by the principals, provoked snickers and embarrassment. Guest choreographer **Gloria Contreras** presented 2 works: "En El Mercado," an attempt to utilize Mexican folk motifs, and "Huapango." In the latter there was no attempt at being folksy, and the result was an enjoyable divertissement—a la **Balanchine**.

The season's real merit was in the dancing. **Laura Urdapilleta** performed better than ever in a variety of parts. Jorge Cano improves from season to season. And **Ana Cardus**, glowing in every perf., was a joy. There is talent in the corps, but they have much to learn.

"Mi Bella Dama" ("My Fair Lady") has brought another forward stride in the presentation of musical comedy in Mexico. **Crandell Diehl** has duplicated **Hanya Holm's** choregraphy. The dancers are very well rehearsed, and the Act II Gigue stops the show which, all in all, is a delight. JOHN FEALY

NEWS FROM HOLLAND

The situation in Dutch ballet has reached a virtual impasse. Last year the Amsterdam Council ruled that the **Ballet der Lage Landen** and the **Netherlands Opera Ballet** must combine, since the present subsidy (last year, about $75,000) could not be maintained. The directors of the 2 co's (**Mascha ter Weeme** and **Johan Verdoner**) estimated that to establish a new troupe of 50-55 dancers would require a subsidy of $100,000. Since any combined troupe would presumably draw from exisiting productions, this amount seems extreme, particularly since a merged co. would, according to report, also receive $25,000 for participation in perfs. of the Opera.

Most recent sensation was the announcement that Verdoner had simply walked out on the whole situation and hoped to begin a co. of his own on —it was suggested—the $25,000 available from the Opera. This walk-out leaves the position of the present Opera Ballet personnel, including **Dimitri Romanoff**, uncertain. Mascha ter Weeme is negotiating with **Alan Carter**, who is leaving Munich because, it is said, of the increase of anti-English feeling in Germany. (This report is lent color by the fact that **Walter Gore's** contract in Frankfort has not been renewed.)

Goings on in Amsterdam, however, almost paled beside the doings in The Hague, home of the **Netherlands Ballet**. There a full-scale dancers' revolution, including riots and egg-throwing, finally succeeded in unseating **Sonia Gaskell**, dir. of the troupe since its formation. Gaskell has been strongly backed by a small group of highly vocal "critics," and nobody believed she meant to leave, or would be permitted to do so by her supporters. No sooner had one recovered from the shock of all this than matters were once again complicated by the announcement that **Benjamin Harkarvy** (pro tem director) would leave the co. at the end of the season and, taking most of the leaders of the revolution with him, form a co. of his own. Those who have not been 100% pro-Gaskell may be excused for feeling peeved that this group, having made it possible for a new director to take over, then decided to leave and thereby break up the co.—whatever their reasons. However, Harkarvy's friends here will unite in wishing him luck. Whatever happens in Holland, it is clear that mergers are far off!

Meanwhile the sole dance attraction booked for the Holland Festival, which usually includes 2 or 3 ballet co's, is now the co. of **Jose Greco** (July 3-11). LEO KERSLEY

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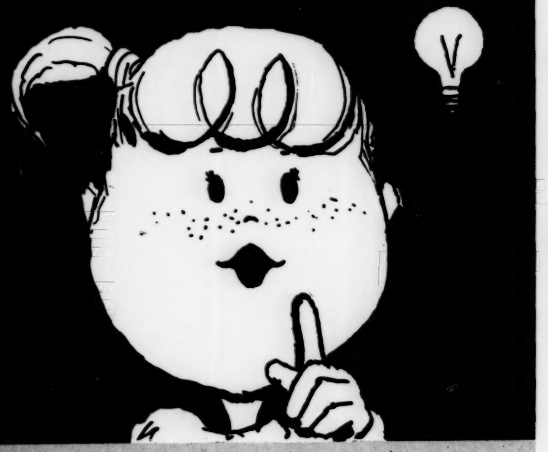

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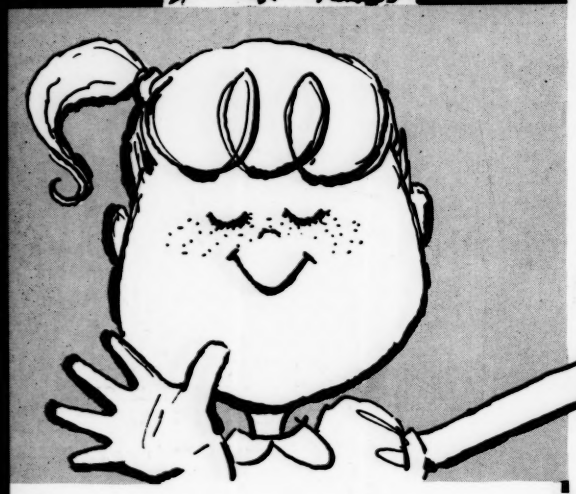

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